

THE MUSICAL COURIER

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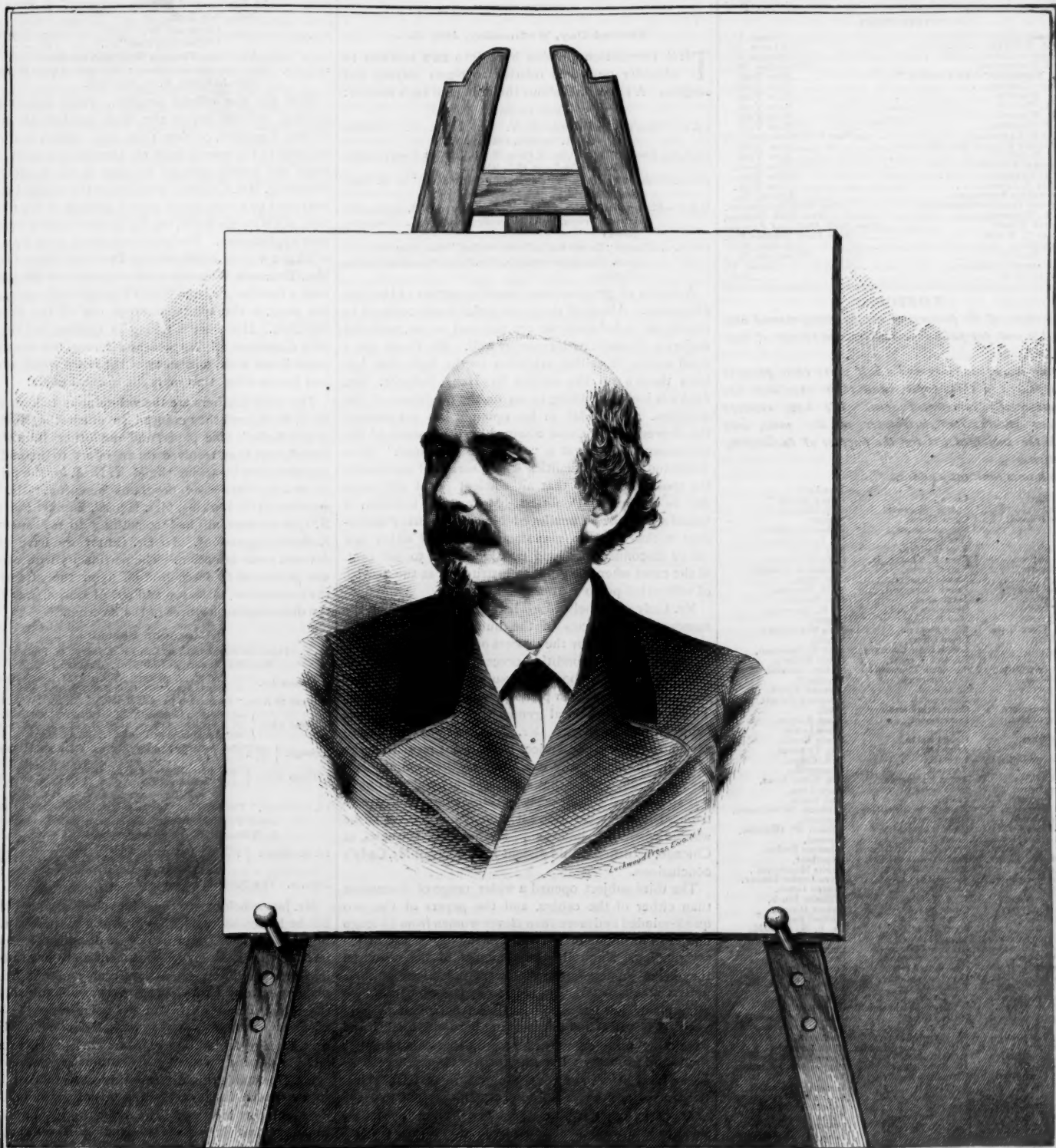
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DEVOTED TO MUSIC AND THE MUSICAL TRADES

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- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Smerlich, Christine Nilsson, Scalchi, Trebelli, Marie Ross, Anna de Belluccis, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Kellogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winstan, Lena Little, Murio-Celli, Chatterton-Bolner, Miss Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Gelstinger, Furch-Madl, Catherine Lewis, Zelle de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmits, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Straudigl, Lulu Velling, Mrs. Minnie Richards, Florence Clinton-Sutro, Calixa Lavallee, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobsohn, C. Mortimer Waite, J. O. Von Prochaska, Edward Grieg, Eugene D. Albert, Lili Lehmann, William Candidus, Franz Kaezel, Leandro Campanari, Franz Rummel, Blanche Stone Barton, Amy Sherwin, Thomas Ryan, Achille Erard, King Ludwig I, C. Jon Brambach, Henry Schradieck, John F. Luther, John F. Rhodes, Wilhelm Gericke, Frank Taft, C. M. Von Weber, Lucan, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghill, Chas. E. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Jannaschek, Genevieve Ward, May Fielding, Ellen Montejó, Lillian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Drengemont, Galassi, Hans Balatka, Arbuckle, Liberti, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumstein, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Riets, Max Heinrich, E. A. Lefebvre, Ovide Musca, Anton Udwari, Alcuin Blum, Joseph Koegel, Dr. José Godoy, Carlisle Peterliska, Carl Reiter, George Geminder, Emil Liebling, Van Zandt, W. Edward Heimesdahl, Mrs. Clemmell, Albert M. Bagby, W. Waugh Lauder, Mrs. W. Waugh Lauder, Mendelssohn, Hans von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz Liszt, Christine Desmet, Dora Hennings, A. A. Stanley, Ernst Catenhusen, Heinrich Hofmann, Charles Fradel, Emil Bauer, Jesse Bartlett Davis, Dory Burnmeister-Petersen, Carlos Sobrino, Willis Nowell, Marchesi, Henry Mason, P. S. Gilmore, Neupert, Hubert de Blanch, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontaki, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallace, McKee Rankin, Buccicault, Osmund Tearle, Lawrence Barrett, Romi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Hirsch, Michael Bamber, Dr. S. N. Penfield, F. W. Riesberg, Emmons Hamlin, Otto Sutro, Carl Faellen, Belle Cole, Carl Millocker, Lowell Mason, Georges Bizet, Johann Brockhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Hun-King, Pauline L'Allemand, Verdi, Hummel Monument, Hector Berlioz Monument, Johann Svendsen, Anton Dvorak, Saint-Saens, Pablo de Sarasate, Jules Jordan, Hans Richter, Therese Herbert-Foerster, Hertha Person, Wm. am Mason, Dory Burnmeister-Petersen, Carlos Sobrino, Willis Nowell.

M. T. N. A.

Eleventh Annual Meeting of the
Music Teachers' National
Association.

INDIANAPOLIS, JULY 5, 6, 7 and 8.

A Discussion of the Essays and
Music.

Second Day, Wednesday, July 6.

THE convention divided itself into two sections to consider questions relative to piano playing and singing. A few words about the doings of each section:

PIANO SECTION.

- 9 A. M.—Organ solo, sonata, psalm XCIV..... Reubke
S. A. Baldwin, Chicago.
9:15 A. M.—Essay, "Proper Uses of Piano Pedals," Arthur Foote, Boston,
and Richard Zeckwer, Philadelphia.
10 A. M.—Essay, "Breathing in Relation to Piano Playing," C. B. Cady,
Ann Arbor, Mich.
11 A. M.—Piano solos, by Alexander Lambert, étude (new), R. Joseffy, Variations D minor, Raff. Tarantelle, Moszkowski. (Chickering piano.)
11:15 A. M.—Essay, "Expression in Piano Playing," Miss Amy Fay, Chicago. Discussion opened by Mrs. Fanny Bloomfield-Zeissler, Chicago.

A matter of great moment was the burden of the first discussion. Abuse of the piano pedal is not confined to pupils, but is habitual, we are tempted to say, with the majority of public performers as well. Mr. Foote did a good service in calling attention to the light that has been thrown on the subject by Hans Schmitt. Mr. Zeckwer had something to say on the mechanics of the question. The pedal, in his opinion, has not reached the degree of perfection attained by other parts of the instrument, but is yet a "clumsy contrivance." Notwithstanding the difficulties which surround the matter, the speaker believed that an efficient pedal will some day be invented. Doubtless. Meanwhile, however, it would seem like an unalloyed blessing to many intelligent critics if piano manufacturers would either saw off or disconnect the loud pedal in about 50 per cent. of the cases where they put an instrument at the service of self-styled piano virtuosos.

Mr. Cady overwhelmed his listeners by rattling off the names of the muscles of the human body which are called into activity by the process of breathing. Breathing is, of course, a condition precedent to music making and it follows that good will result from a study of deep and normal breathing in piano playing as well as singing. This is a part of musical gymnastics which is a serious subject in all its phases. Mr. Van Cleve was expected to say something on the subject but was not present, being asleep at the time, as he explained to the committee in the afternoon, adding that sleep, and a good deal of it, was so essential a thing that nothing short of Gabriel's trumpet would ever prevent him from getting all he wanted when once he began. Mr. W. S. B. Mathews, of Chicago, returned a mild dissent from some of Mr. Cady's conclusions.

The third subject opened a wider range of discussion than either of the others, and the papers of the two quick-minded and more than clever women from Chicago united to form one of the oases in the dry desert of essay reading. Naturally the thoughts of the essayists, they being women and artists, were reflections of their individual characteristics. Miss Fay is a woman of fine attainments, but her vision has been narrowed by long years of fanatical and unreasoning hero worship. If she were called on to demonstrate a problem in mathematics she would probably tell a story of her experiences with Franz Liszt before she got through. In criticism she is the most subjective of all subjects, but in practice she believes in objective performances. Mrs. Bloomfield Zeissler is a woman of different mold. She is a storehouse for a vast deal of compressed energy, a bundle of highly combustible matter. She catches fire at once from the musical spark and glows like a furnace. The work of the composer is a vehicle for the transmission

of the feelings within her which have been set loose by a touch of the composer-magician's wand. Her discussion of the question of objectivity and subjectivity in playing carried the majority of her hearers captive, and the literary cleverness with which she compared the objective player to Pygmalion's Galatea and the subjective to a god-created woman called out loud encomiums.

Miss Fay, as usual, told a good story about Liszt. At her last interview with him the great pianist said there were many of his own works which he could not endure. "Whenever anyone comes to me with one of my Hungarian rhapsodies," he said, "I say to him: 'There is the window and there the door; choose the manner of your exit.'"

Mr. Lambert's music was much enjoyed. The etude by Joseffy is an effective bit of music which the composer dedicated to the player. The Moszkowski tarantelle was given as an encore, but we include it in the program so as to make the record of music performed on this occasion complete for future reference.

THE VOCAL SECTION.

- 9 A. M.—Part Songs, "In Our Boat"..... S. N. Penfield
"Come out, 'tis now September"..... J. C. P. Morrison
9:15 A. M.—Essay, "Singing Flat and Singing Sharp," Leo Kofler, Brooklyn. Discussion opened by Charles Abercrombie, Chicago.
10:15 A. M.—"A Few Practical Remarks on Singing," Mr. Frank Ch. De Rialp, New York.
11 A. M.—Vocal Solos, "Scene and Air, 'Faust'"..... Spohr
"Ever with Thee"..... Raff
Mrs. Emma Thurston Whitehead, Brooklyn.
11:15 A. M.—Essay with demonstrations, "Principles of Voice Production," Ephraim Cutter, M. D., New York.

This was the official program, which was extended so as to include before the final number an address by Mrs. Cappiani, of New York, who argued against the removal of the tonsils from the throats of singers. Even when the tonsils became so large as to interfere with breathing, Mrs. Cappiani would have the surgical remedy restricted to a removal of only a portion of the obstruction, not with the knife, but by electric cautery or astrigent applications. The part songs were sung by a choir of fifteen voices conducted by Professor Max Leckner. Mrs. Thurston Whitehead, who entertained the listeners with a familiar air from Spohr's antiquated opera, and a fine song, is the solo soprano in one of the Brooklyn churches. Her voice is telling in quality, and she sings with directness of purpose and fervor, but her upward range is not wide, and many of the notes which she uses cost her an effort that mars the musical effect.

The vocal teachers are the voluminous talkers of the M. T. N. A., and they enjoyed so much the discussion of Mr. Kofler's able paper, and the other subjects presented, that they resolved on an effort to extend their opportunities by asking the M. T. N. A. for the privilege of making their own programs hereafter. Mr. Abercrombie, H. S. Perkins, Mrs. Hensel, Sumner Salter and N. Coe Stewart all had something to say anent Mr. Kofler's suggestions. To Dr. Cutter we have already devoted some attention. The pertinacity with which he was permitted to force himself upon the attention of the convention, in season and out of season, was one of the discouraging features of the meeting.

Afternoon Session.

- 2 P. M.—Piano and song recital, by Charles H. Jarvis, of Philadelphia, and Miss Effie Stewart, of New York. Program:
1. Piano solos: (a) Prelude, A minor..... J. S. Bach
(b) Sonata Appassionata, first movement, L. Van Beethoven
2. Scena ed Aria, "Ne touchez pas à la Reine"..... X. Boisselet
3. Piano solos: (a) Ballade, G minor..... F. Chopin
(b) Nocturne, Op. 21, No. 8..... R. Schumann
(c) "La Muette de Portici"..... S. Thalberg
4. Songs: (a) "The Butterfly and the Star"..... C. Saint-Saëns
(b) "Exultation"..... L. L. Scafe
5. Piano solos: (a) Etude Paganini, E flat..... F. Liszt
(b) "La Campanella".....
(Chickering piano used.)
3 P. M.—Essay, "The American College of Musicians the Ally of the Competent Teacher," E. M. Bowman, St. Louis. Discussion opened by William H. Sherwood, of New York.
4 P. M.—Songs: "Serenade"..... Schubert
"Widmung"..... Schumann
Miss Marie Groebel, New York.
4:10 P. M.—Vice-President's reports.

Mr. Jarvis belongs to the older school of piano players, but he has considerable digital skill, and there is a forcefulness about his style which makes his performances interesting. Delicacy of sentiment and warmth of feeling were the qualities most noticeably absent from his playing. Miss Groebel sang very wholesomely and the quantity and quality of her voice were the object of many complimentary remarks. Her method, however, remains faulty; her registers are decidedly unequal and her phrasing is susceptible of much improvement.

Mr. Bowman's thoughtful essay we presented in full to our readers last week. It is one of the valuable products of the meeting. The only thing that might be urged against it is that so much of it was devoted to specifying and classifying evidence on points on which practically all competent teachers are a unit.

But the presentation of the evidence was happy, and Mr. Bowman's essentially practical bent of mind was

illustrated in the fact that he exposed the universality of a crying and fundamental defect in primary piano teaching, in order to show the advantages which public and profession are promised by the institution which is striving to raise the standard of musicianship—the A. C. M. The remarks of Dr. Gower, of England, which we commented on last week; the admirable paper of Mr. Bowman, the devoted labor of the examiners, two of whom, William Mason and S. P. Warren, made great sacrifices in order to help the cause, all combined to give the American College of Musicians a significant place in the attention of the friends of musical art who had come to Indianapolis to study its progress.

First Orchestral Matinee.

1. Overture, "Prometheus" L. Van Beethoven
2. Song, "Alt Heidelberg" A. Jensen
Mr. J. T. Wamelink.
3. (a) Air J. S. Bach
3. (b) Turkish March W. A. Mozart
4. Concertstück, for piano and orchestra C. M. Weber
Mrs. Bloomfield.
5. (a) Albumblatt R. Wagner
5. (b) Gavotte Arthur Bird
6. Songs: (a) "Cradle Songs" J. Brahms
(b) "Liebestreu" J. Brahms
Mr. Wamelink.
7. Picturesque Scenes J. Massenet
(Knabe piano).

This concert was held in Tomlinson Hall while the convention was in session in Roberts Park Church. Strictly speaking it (like the matinee of Thursday) was dissociated from the M. T. N. A. Convention, a fact which was unpleasantly emphasized on the following day, when Mr. Eller was not permitted to play an oboe solo in the church, because the local committee wanted his services confined to the concerts. This conflict of interest worked harm to the enterprise. Mrs. Bloomfield played her hackneyed selection with great brilliancy and nervous power.

Second American Concert and Liszt Memorial, S. P. M.

- Concert prelude and fugue Otto Floersheim
Ballad (alto solo, chorus and orchestra), "The Rose," W. W. Gilchrist
Cantata, "Henry of Navarre," solo, chorus and orchestra, Geo. E. Whiting
(Address of President Lavalée.)
Liszt Memorial, Song, "Lorelei,"
"Wanderer Fantasia,"
Symphonic Fantasia, "Spring of Life and Love," F. X. Arens
Dedication Ode, solos, chorus and orchestra G. W. Chadwick
Vocalists: Dora Hennings, Cleveland; Marie Groebel, New York; William Courtney, New York; Charles Abercrombie, Chicago; J. T. Wamelink, Cleveland.
Pianist, Louis Maas, Boston.
(Miller Piano).

The interruption of the second concert, devoted to the works of American composers, by the memorial to Liszt, was generally looked upon by some as questionable, and the choice of the "Wanderer Fantasia," which shows Liszt only in the character of an arranger, furnished occasion for some witty criticism on the part of those who are not impressed with the magnitude of Liszt's creative genius. Mr. Maas played the fantasia brilliantly, but we would have preferred to have heard him in this or another work at a time when propriety would have been better subserved in the performance. So far as the execution of the program is concerned, we can say no more than that the work of Mr. Van der Stucken's forces was creditable under the circumstances. The male chorus was wholly inadequate, however, and woful results happened in Mr. Whiting's cantata from the inability of the singers to keep the pitch.

The American compositions call for some words of comment. That of Mr. Otto Floersheim was the only one not composed by a man born in this country; but as one may be an American without having been born on this side of the Atlantic and as Mr. Floersheim has often attested that he is just as anxious to further the cause of a national school as any of his *confrères* who are native born, there is no need of any invidious distinctions. In one respect all the composers (with the possible exception of Mr. Gilchrist) were alike—all got a portion of their musical education in foreign schools. Mr. Floersheim's composition was in a "form" that tested his musicianship more severely than any of the other works presented. It is not immodest if we say (Mr. Floersheim being in Europe and having nothing to do with this review, which will probably reach him last of all our readers), that in downright, unqualified musical beauty the prelude was one of the best numbers of the festival scheme. But lest some should carp at any expression of opinion in the journal of which Mr. Floersheim is one of the editors, we reprint, without curtailment, the opinion of Mr. W. S. B. Mathews, of Chicago, as it appeared in the *Indianapolis Journal*:

Mr. Floersheim is a well-known composer and littérateur. His prelude is a fine work. It opens with a soft and sustained strain with a small bell obligato. The effect is of a vesper hymn. The prelude throughout is enjoyable, and, if the voice of musicians among the audience is to be taken, the fugue likewise. Individually, the writer regards the fugue as too sentimental in its episodes. As to its cleverness of working out, there is no room for question. Still, while it is a fugue in its outward form, its spirit

is sentimental and at times fantastical. It is not contrapuntal enough to maintain the dramatic illusion. In this I fancy it lost something of the effect possible to this form of composition, without gaining anything of corresponding value; for it is the property of a contrapuntal motion and the coherent tonality of fugue to grow upon the hearer, and to concentrate the interest more until the dénouement is reached in the stretto just at the end.

Mr. Gilchrist's setting of a poem by James Russell Lowell was, barring a somewhat tame beginning and solo part, a well-sustained effort, which grew in interest steadily till the close and showed much ability in part-writing for voices. The cantata of Mr. Whiting, the admirable organist of Boston, suffered more than any other work in performance, and had it been reduced one-fourth in length it would have left a more decidedly favorable impression. Its treatment of Luther's chorale, "Ein feste Burg," was vigorous and frequently dramatic, as was also the chorus in the middle, to which the composer gave a demoniac color not unlike a familiar example in Meyerbeer's "Robert le Diable." Mr. Whiting is so industrious and well-equipped a musician that a little more self-criticism would save him from the charge, to which he is now often exposed, of being somewhat too full of reminiscences.

Reminiscence hunters had, indeed, a fruitful field of operations in Indianapolis. They fell foul of Mr. Arens' symphonic fantasia quite as vigorously as of Mr. Whiting's cantata, but fortunately there was a philosophic spirit even among them, and while they greeted familiar faces among the themes and instrumental combinations with a deprecatory smile and shake of the head, they were yet willing to recognize the bud of future promise in the works. Mr. Arens is the conductor of the Philharmonic Society in Cleveland. He is an American of German parentage and his last studies were made in Munich. The fantasia received a favorable vote of the examining committee of the M. T. N. A. It is a somewhat too ambitious effort, being over-elaborated (in this respect simply accentuating one of the prevalent defects of the new compositions heard during the festival) both in the working out and the instrumental treatment. But its æsthetic aim is high, and its polyphonic workmanship entitles it to great respect. It has themes of real beauty, too, and a poetical spirit pervades it. Mr. Chadwick's ode is a work composed for an occasion—the dedication of the New Holly Street Church in Boston, of which Mr. Chadwick is organist. The defects of a *Gelegenheitsstück* were inherent in it, but it bore enthusiastic testimony to the learning and idealism of its composer. It was conducted by Mr. Ernestinoff, the trainer of the festival choir.

Third Day, Thursday, July 7.

THEORETICAL DIVISION.

- 9 A. M.—Organ solo, concert piece, air and variations Guilmaut.
Herve D. Wilkins, Rochester.
- 9:15 A. M.—Essay: "Schopenhauer's Musical Philosophy," Karl Merz,
Wooster, Ohio.
- 10 A. M.—"Modern Harmony and Specialized Sense Perception," W. S. B.
Mathews, Chicago. Discussion opened by C. B. Cady, of
Ann Arbor.
- 11 A. M.—Essay: "Practical versus Impractical Harmony," C. C. Müller,
New York.
- 11:30 A. M.—Piano recital by Mrs. Fannie Bloomfield:
a. Andante and polonaise, E flat F. Chopin.
b. Capriccio from Suite, op. 15 Arthur Foote.
Dedicated to Mrs. Bloomfield.
c. Gavotte, op. 34, No. 5 Wilson G. Smith.
Dedicated to Mrs. Bloomfield.
d. Scherzo, E minor, op. 16 F. Mendelssohn.
e. "Rhapsodie Hongroise," No. 13 Fr. Liszt.
Mrs. Fannie Bloomfield.
(Knabe piano used.)

Professor Merz's essay on Schopenhauer was outside the line of useful things at a convention of the M. T. N. A. The German pessimistic philosopher is affected by the thick and thin Wagnerites, partly because Wagner admired him and partly, also, because he is best in accord with progressive scientific ideas; but what he has to say about music in the concrete is just about as wise as might be expected from a man who set up Rossini as the prince of all melodists. Schopenhauer played the flute, and from this fact all his musical vagaries might, perhaps, be deduced. Professor Merz took up a great deal of time in outlining Schopenhauer's life and discoursing in general about his philosophical system, all of which might have been spared the convention. Two of the most interesting parts of the paper were the following:

Quick succession from want to gratification, says Schopenhauer, produces pleasure. So melodies and harmonies with quick successions from the dominant to the tonic are cheerful and please us at once. Being sprightly and easily understood, they gratify the uncultivated, those in whom the will rules supreme as yet. While melodies of a slow character, melodies with complicated harmonies, which fail to step quickly from the dominant into the tonic, produce slow gratification; hence they are sad, they deny or curb the will, and for this reason fail to please those who lack musical culture. Mazzini says that this is pre-eminently the nature of German music, that it is too elegiac in its character. In short, it may be said that there is, according to the Italian writer, too much of the *Weltschmerz* in it.

Music is a living language, it is a universal language, it pictures and expresses every shade of sentiment, and does so far more powerfully than

does the language of words. Yet when it portrays joy, sorrow or love, it does not depict any particular joy, sorrow or love, but it gives us simply these states of mind in general. In this particular direction music reveals to us the quintessence of life itself, and the heart therefore understands this language and its emotions without seeking to know the motives that produced them. But, inasmuch as our thinking faculties do not like to remain idle while the imagination is active, we clothe music with the word, we have accompanied it with action; and this leads us to song, the oratorio and the opera. Though music does give us the quintessence of life itself it never can picture situations or events; hence program music is against the spirit of the art. When men therefore imitate things, scenes and situations, they reduce music to the level of the other arts, for then music ceases to address the heart and attempts to speak to the head, the reason and intellect.

Mr. Müller's essay was a keen investigation of some of the claims made in behalf of a new method for studying harmony by Dr. Hugo Riemann. Dr. Riemann goes out from some of the determinations of modern acousticians, his pivotal point, as Mr. Müller said, being Moritz Hauptmann's theory that the minor triad is nothing more than a major triad turned upside down, the principal tone being not its fundamental but its fifth. Mr. Müller wanted less mathematics and more music in harmony teaching. His paper was highly interesting.

Mrs. Bloomfield Zeisler was one of the most interesting figures among the artists gathered at Indianapolis. She differed from most of her colleagues in that she took a lively interest in all that was going on in the convention room as well as the concert hall, and whenever she seated herself at the piano she gave free rein to that peculiar nervous vitality which never fails to astonish her hearers. Her recital was the most interesting and delightful of the series of recitals.

PUBLIC SCHOOL DIVISION.

- 9 A. M.—Part song, "When Hands Meet," C. Pinsuti
- 9:15 A. M.—Essay, "Knowledge of Educational Science a Requisite for School Work in Music," H. E. Holt, Boston.
Discussion, opened by M. Z. Tinker, Evansville, Ind.
- 10:15 A. M.—Essay, "Science of Music versus Rite Practice in Schools,"
B. Jepson, New Haven.
Discussion, opened by W. T. Giffe, Logansport, Ind.
- 11:15 A. M.—Essay, "The Musical Convention: its Utility and its Abuse,"
H. S. Perkins, Chicago, Ill.

The subjects that occupied the attention of this section of the convention are of the greatest importance, and it is a pity that so little time could be devoted to them. A few facts drawn from the last report of the Commissioner of Education to the Secretary of the Interior will throw light on the value of the questions raised in the essays of Mr. Holt and Mr. Jepson. Of 343 cities and towns of the United States from which answers to circular inquiries were last year received by the commissioner, there are 96 where no musical instruction is given in the public schools, 132 in which music is taught (?) by the ordinary force, only 19 where the teaching is exclusively in the hands of a special force, and 96 in which the instruction is mixed. In 50 of the 132 cities where music is taught without the help of musicians the children learn either by rote or without system; 14 use the "fixed do," 51 the "movable do," and 2 the tonic sol-fa system. Nineteen superintendents of cities report only special teachers for music in their public schools; 2 of these teach by "fixed do," 13 by "movable do," and the other 4 use mixed methods. Of the 96 cities and towns employing special instructors in addition to the ordinary teachers for regular instruction in music, 65 use "movable do," 6 used "fixed do," 3 use tonic sol-fa, and the other 22 use various combinations or modifications. Among the 247 places teaching vocal music, 171 have it in "all grades," 43 use pianos; 69 use organs; 55 use pianos and organs; 20 use other instruments; 36 use none.

Obviously a state of affairs like that indicated in these figures is in need of betterment, and the impulse ought to go out from the M. T. N. A. Mr. Holt's paper and the discussion which it called out furnished some excellent ideas. Mr. Holt insisted upon logical methods in musical instruction, and thought that the branch would in the future fall into the hands of the regular teachers. Mr. N. Coe Stewart, of Cleveland, urged the importance of musical knowledge on the part of the teacher; to teach the pupils to read music was as much a part of music teaching as to teach them how to emit tones. He wanted no one to teach music who was unable to analyze it. The solution would seem to lie in an amalgamation of the views of both. Let the teachers of music in the public schools be musicians who understand the science of pedagogics. The value of the branch upon the present happiness and future character of the pupils can scarcely be over-estimated, and it justifies the greatest care in the adoption of methods and instructors. As might have been anticipated, Mr. Jepson, who is at the head of musical instruction in the New Haven schools, strongly condemned singing "by ear."

RECITAL OF CHAMBER MUSIC.

- Sextet for strings, D minor J. H. Beck
Quartet, C major W. A. Mozart
Detroit Philharmonic Club.

This recital took place in the Roberts Park Church and preceded the general business meeting at which offi-

cers were elected for the ensuing year, as mentioned in THE MUSICAL COURIER last week. In the sextet the Detroit Philharmonic Club, which is led by Mr. Jungk (an exceedingly capable and versatile musician, who seems to be equally at home on the operatic stage as a tenor, at the organ bench in church or as first violin), was assisted by Mr. Beck, the composer, and a second cellist. Mr. Beck is a native of Cleveland, Ohio, of German parentage and transatlantic education. His sextet called out hearty encomiums from the musicians who heard it, and was ungrudgingly recognized by his brother composers as one of the finest fruits of the musical week. Compared with the new orchestral compositions it seemed conservative in style, a fact for which the history of chamber music affords ample explanation. Wagner's instrumental effects have not influenced the writers of chamber music, and while Mr. Beck's fellow-townsmen in his orchestral fantasia spoke always in the accents of Wagner, Mr. Beck gave us the pure liquid speech of Haydn and Mozart. The sextet had been accepted by the examining committee. Its themes were well invented, and, except in the first movement, straining was not evidenced in their development.

ORCHESTRAL MATINEE IN TOMLINSON HALL.

- Coronation March.....Svendsen
Recitation and Air, "Deeper and Deeper Still".....Händel
Mr. Abercrombie.
3. Orchestra, (a) Abendlied.....Robert Schumann
(b) Scherzo, "Midsummer Night's Dream".....F. Mendelssohn
4. Piano Concerto, No. 4, Scherzo Movement.....H. Litolf
Alex. Lambert, New York.
5. Orchestra, (a) Serenade.....Wm. Rohde
(b) "Dance of Egyptian Maidens".....H. R. Shelly
6. Songs, (a) "Thine Image,".....E. Lassen
(b) "Summer Evening,".....Miss Dora Hennings, Cleveland.
7. Hungarian March, "Damnation of Faust,".....H. Berlioz
(Chickering piano used.)

Mr. Lambert's style is sometimes dry, but its want of sentiment could not militate against a mere show-piece like the familiar Litolf scherzo, and the performance was much enjoyed for its crispness and brilliancy. Miss Hennings was received with warm favor throughout the week, the magnitude of her voice giving her a great advantage over the other singers of the festival. Of the orchestral part of the concert nothing need be said beyond a word of admiration for the graceful serenade for strings by Wilhelm Rohde, a young Hamburg musician, which was heard for the first time in America on this occasion, and an appreciative remark on the bit of ballet music contributed by Harry Rowe Shelly. Concerning this morceau Mr. Krehbiel telegraphed to the *Tribune* as follows:

It was a bit of characteristic dance music called "Dance of Egyptian Maidens," an excerpt from an opera that lies in the composer's writing-desk. It proved to be one of the most effective numbers of the concert, and Mr. Arens, conductor of the Philharmonic Society of Cleveland, promptly listed it for production in one of his concerts next winter. Its orchestral color is more Oriental than its melody, which does not make use of the intervals that are characteristics of Eastern music. Mr. Shelly is a pupil of the school of Dudley Buck, and his handling of the elements of composition shows the firmness and command of routine peculiar to his master.

THIRD ORCHESTRAL CONCERT.

- Overture, "Waldmeister's Brautfahrt".....Gernsheim
Air from "La Reine de Saba".....Gounod
Mr. Charles Abercrombie.
Interlude, "On the waters" ("Jason").....Mackenzie
Scherzo.....Sgambati
Piano Concerto, G minor.....Saint Saëns
Mrs. Julia Rive-King.
a. Melody.....Ed. Grieg
b. Ball Scene, "Charlotte Corday".....P. Benoit
Duets, (a) "Wanderer's Evening Song,".....A. Rubinstein
(b) "Song of the Birds,".....Misses Effie Stewart and Marie Groebl.
Slavonic Dance.....A. Dvorak
(Chickering piano.)

This concert took place in Tomlinson Hall on Thursday evening. Its program was arranged by Mr. Van der Stucken with a view toward affording the listeners an opportunity to study the styles of living European composers. As will be observed the German, English, Italian, French, Scandinavian, Flemish, Russian and Bohemian "schools" were given representation. Justice to the Russian school demanded that something weightier than the two sentimental duets should be given, but the demand had to be sacrificed to the supposed necessity of having a vocal number. The same need caused France to be represented twice, though originally this honor had been reserved for Germany, "Reinecke's concert air, "Almanzor," having been given the place occupied in the above scheme by the air from Gounod's "Queen of Sheba." The change was caused by the illness of L. G. Gottschalk, of Chicago.

The concert aroused the liveliest enthusiasm in the auditorium, the public insisting on a repetition of the final number as well as the beautiful "melody" for strings by Grieg. This was doubtless due in part to the beautiful music chosen but also to the excellence of the orchestra, which, under the inspiring direction of Mr. Van der Stucken, played with splendid verve and precision.

ion. In the Saint-Saëns concerto Mrs. King easily carried off the honors of the festival. Technically her work was surpassingly brilliant, and there were many who agreed in saying that they had never heard her play so well before. The beautiful concerto of Saint-Saëns is one of Mrs. King's *chevaux de bataille*. She played it twenty-one times in one season while traveling with Theodore Thomas.

Fourth Day, July 8.

MORNING SESSION.

- 9 A. M.—Organ solo, sonata, op. 137.....F. Merkel
Grave, moderato-adagio, molto-allegro, risoluto-poco, moderato.
F. Bassett, Cleveland.
9:15 A. M.—Essay, "American Composition and Its Recognition in and out of the Music Teachers' National Association," Wilson G. Smith, Cleveland. Discussion opened by Chas. W. Landon, Claverack, N. Y.
10 A. M.—Essay, "Boy Choirs: Their Training, Discipline and Influence for Good," H. B. Roney, Chicago. Discussion opened by S. B. Whitney, Boston.
11 A. M.—Piano music.
1. Tarantelle, A major, four hands, dedicated to W. H. Sherwood.....E. S. Mattoon
W. H. Sherwood and E. S. Mattoon.
(a) Mazurka, G minor, dedicated to W. H. Sherwood.....Ferdinand Dewey
(b) Polonaise, A minor.....W. H. Dayas
(c) "Loreley".....E. B. Perry
(d) "Ethelinda," D major.....Wm. H. Sherwood
(e) "Medea," E flat minor.....Wm. H. Sherwood, New York.
(Chickering piano.)
11:15 A. M.—Unfinished business.

Interest in the doings of the convention was remarkably well sustained on the last day. The attendance at both sessions was large and the discussions were listened to with hardly less attention than the music. In view of the importance which the encouragement of American compositions has assumed in the M. T. N. A., it was but natural that all the talk about it should be on the affirmative side of the question. Mr. Smith scored quite a point by urging that all that was needed was a rooting out of the old stumps of prejudice and the adoption of the "faith cure," as he called it—that is, faith in the ability of American writers to produce something meritorious; but what the quiet thinker missed in his paper, as well as that of Mr. Landon, was a recognition of present defects, the need of conservative action and a setting up of a high ideal as the ultimate end of the movement.

We confess that such a plan as Mr. Landon proposed, by which the merit of compositions is to be indicated by marks received at the hands of a committee of the association, the titles to be published in official catalogues and arrangements to be entered into with publishers for the printing of the works, seems to us entirely impracticable and unwise. The movement is one the success of which can only be endangered by hot-house cultivation. It must take its normal course if good is to result from it. No teacher or player would be true to his art if he permitted his patriotic feelings to get the better of his judgment in the choice of pieces for study or concert performances. The best ends of the movement can be subserved by extending encouragement to the American composers, such as they are receiving now in New York and Boston, and all talk of subordinating the magnificent piano literature which centuries of activity in the Old World have given us to the products of to-day is worse than idle. The American composer must win his way legitimately, and not through adventitious circumstances. He must grow naturally, patiently, slowly. The most that his true friends will claim for him is that he be given the opportunity, too long denied him, to try his wings when the spirit prompts him to soar. In the end he will fly best if he is compelled to measure his strength with the masters of the Old World. Too much coddling is more dangerous to a child than neglect.

Afternoon Session.

- 2 P. M.—Piano recital by August Hyllested, with songs by Miss Sallie E. Bingham, of Boston.
1. Piano solo, Variations Sérieuses.....A. Hyllested
(a) "The Mists".....Ad. M. Foerster
2. Songs, (a) "An Old Love Song".....Clayton Johns
(b) "O, My Love's like a Red, Red Rose".....Arthur Foote
(c) Ricordanza.....Liszt
3. Piano Solos, (a) Polonaise.....Scheitzer
(b) Polonaise.....Scheitzer
Dedicated to August Hyllested.
4. Songs, a. "He Loves Me".....G. W. Chadwick
5. Piano solo, "Invitation to the Dance".....Weber-Hyllested,
(Hallett & Davis piano.)
3 P. M.—Essays, "Sacred Music: the True Type and Style for Choir and Congregation." Rev. G. S. Ensel, late minister of synagogue at Paducah, Ky.; Rev. Alfred Young, C. S. P., of the Church of the Paulist Fathers (Catholic), New York, and Rev. Wm. M. Cooke, of Trinity Parish (Episcopal), New York.

Mr. Hyllested is an amiable kind of pianist, one who appeals strongly to those who believe that there is more than mere technic in piano playing. He is emphatically a subjective player and though his taste is liable at times to be questioned, his earnestness never is. His readings, moreover, are extremely interesting even while extravagantly impetuous. His recital gave pleasure which was

marred more by the liberties which he took in transcribing the "Invitation to the Dance" than in the playing of it. If every player is to be permitted to pile his individual additions to this charming dance-poem upon those of Tausig, poor Weber will soon be wholly lost.

The three essayists presented their subjects from three independent points of view. The Jewish Rabbi found great beauty, because great power of individual expression in the traditional melodies which have come down to us from the ancient Jews, and emphasized his argument with beautiful effect by a musical illustration showing how differently oppressed Jew and victorious Christian chanted a passage of lamentations. Father Young, who is known as a most uncompromising supporter of the Gregorian movement in the United States, made an eloquent and finely expressed argument in favor of his view, but it was an argument with a strangely mediæval sound about it. Its mysticism might have found sympathetic hearers among the fanatical enemies of artistic music who met their last decisive overthrow at the Council of Trent. It is difficult to persuade the people of the nineteenth century that modern harmony is unfit for prayer or praise by arguments like the following, which might have sounded forceful three hundred years ago.

"Reo clamat ad dominum"—property cries for its owner—is a principle in morals which confessors apply when they have to deal with thieves. Remove its own from the reach and knowledge of the possessor, and it is stolen. It is a sin of theft and denial of sovereignty. Divine prayer of union with God is the object of the Church's song. Remove the expression of that union from the tone of concord by intricate and recherché dissonant harmonies, and there is danger of depriving God of his own—his love's prayer. The soul would be led to rest in complacent possession and embrace of the dissonances for their own sake; in other words, for the sake of the soul's own self-delection, God would be forgotten for the time, the soul distracted from prayer, and absent in spirit from the presence of the Divine Lover of the pure and true, of the plain, the chaste, the sublime and the real, it flies to the abode of the impure and false, to the haunts of the meretricious and to the stage of the dramatic, the mimetic and the unreal, where live and move only creatures of the human imagination, fit temples all for the soul's own self-delection in dissonance for its own sake, abodes, haunts, temples and sanctuaries, surely not inspired, neither devised by nor worthy of the presence of the Divine spirit of prayer.

The Rev. Mr. Cooke's essay was devoted largely to sketching the history of the Episcopal Church music and when he reached the point at issue in what should have been a discussion, but was none, he showed the elasticity of the Episcopal polity in these words:

But only a brief moment is left me in which to make a practical application as affecting "the true type and style of music for choir and people," in the Episcopal Church, to which branch of the subject I am confined. It will have been seen that in harmony with the two-fold idea of praise in the worship of the Church, corporate and devotional, there is, of necessity, an opportunity provided for its expression in the choir and in the congregation. A true and complete service of praise, therefore, comprising both of these ideas should be rendered: (1) *Corporatively*, and by a choir; and (2) *devotionally* and primarily by the congregation, with, perhaps, the assistance of the choir. As in the instruction of the Church the corporate idea is maintained in the Lessons from Holy Scriptures, the Epistle and Gospel and the sermon set forth by the voice of the preacher, so the devotional idea is exemplified in the alternate verses of the Psalter by the congregation.

As in the prayers of the Church the corporate idea is represented by that portion assigned to the clergy, so the devotional idea is apparent in the joining in of voices in the Confession, the Lord's Prayer and the Litany. So in the praises of the Church, as the corporate act is expressed by certain lauds and anthems and more especially in the music of the office of the Holy Communion, which she has always regarded as her highest act of Christian worship, so also the devotional act of the congregation finds its proper voice in psalms and hymns and spiritual songs.

Here there is room for everything.

AMERICAN COLLEGE OF MUSICIANS.

Successful Candidates for the Degree of Associate.

Piano and General Theory.

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Miss May Chase.....Holton, Kan.
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Paul Goerner.....Chambersburg, Pa.

Successful Candidate for Degree of Fellow.

Composition and Theory.

- Mr. Thos. Tapper, Jr.....Canton, Mass.
At the business meeting of the A. C. M. the same officers were re-elected, viz:
President.....E. M. Bowman.
First Vice-President.....Clarence Eddy.
Second Vice-President.....S. B. Whitney.
Secretary and Treasurer.....Robert Bonner.

The examiners for the coming year are:

Piano.

Messrs. William Mason, W. H. Sherwood and Louis Maas.

Vocal.

Mr. J. H. Wheeler, Mrs. Luisa Cappiani and Mrs. Sara Hershey Eddy.

Music in Public Schools.

W. F. Heath, N. Coe Stewart and W. H. Dana.

Organ.

Messrs. Clarence Eddy, S. P. Warren and S. B. Whitney.

Violin.

Henry Schradieck, Joseph Mosenthal and S. E. Jacobsohn.

Musical Theory.

E. M. Bowman, Frederic Grant Gleason and W. W. Gilchrist.

HOME NEWS.

—Miss Aus der Ohe, the pianist, has been engaged for the Worcester festival in September.

—Mr. F. W. Riesberg, organist, of Lafayette Street Church, Buffalo, left for Europe on the steamer Rotterdam last Saturday.

—Mr. George Manning Nowell, the Boston pianist, who has been in attendance at the M. T. N. A. meeting in Indianapolis, passed through the city Saturday on his way home.

—The chorus and ballet of the late National Opera Company have dissolved their combined efforts to collect the money due them, and will seek to recover individually.

—The Mathilde Lennon Concert Company of the coming season includes Mrs. H. F. Knowles, soprano; Mrs. Mathilde Lennon, contralto; Mr. H. A. Thayer, tenor; Mr. Joseph W. Leach, baritone, and Mr. Rudolf King, pianist and accompanist.

—Philadelphia will have several series of symphony concerts during the coming winter, as Mrs. Gillespie expects to arrange for a series of eight by the Thomas orchestra, and Messrs. Burditt and North will add another series by the Boston Symphony Orchestra.

—The following sentences are taken from Mayor Bruck's address of welcome delivered at the opening of the eighth annual meeting of the Ohio Music Teachers' Association, at Columbus, Ohio:

You have come from your distant homes in the State of Ohio to meet together and renew the acquaintances and friendships formed in your previous assemblies, and to exchange the valuable experience in the line of your profession, so that each and everyone can be the gainer of the other's thought, labor and research, not selfishly keeping the same for the benefit of the individual, but anxious and willing that the entire profession should avail itself of the knowledge and acquisitions which have been attained in carrying out your daily work. This alone ought to commend your annual meeting. In these days of active strife in business and profession it is indeed a pleasure to see an association like yours cast aside personal and selfish interest and meet, not as envious and zealous antagonists, but as friends and brethren who, imbued with love and respect for the profession which you have selected as your life-work, join willing hands to further and advance the position and standing of your profession, and by research and delightful discussion make the public at large the recipient of your favors. What can I say in praise of music? Music is an educator; no lover of music not made thereby a better man, whose feelings, whose sentiments and desires are not made purer, richer and more grand, elevating him, making him more refined, and all in all a better and more useful member of society—

Is there a heart that music cannot melt?
Alas! how is that rugged heart forlorn!
Is there who ne'er those mystic imports felt
Of solitude and melancholy born?
He needs not woo the music. He is her scorn.

....An extended description of Liszt's bequests to the Vienna Museum has been published, as follows: The first is Mozart's spinet, which looks like a table about two yards long, has only black keys, no pedal, and comprises five octaves. The second is Haydn's writing-case, which has on the cover a beautiful painting in water-colors by Wigand, representing a concert given by Princess Trauttmansdorf, in the saloon of the Vienna Academie, in honor of Haydn. There are 100 persons in all painted on this cover, and while all others have their heads bared, Haydn alone sits in a large arm-chair, with covered head, and before him stands the beautiful Princess Esterhazy, dressed in white, handing him a red shawl to protect him against the draught. "The Creation" was given at this concert, and the aged composer was so moved at the passage, "And there was light," that he burst into tears and had to leave the salon. The third is the baton which the city of Vienna gave to Liszt in 1856, when he directed a concert in honor of Mozart's birthday. The fourth is the mask of Beethoven, taken from him, as some say, after his death, and others during life, in wax. From it have been made all the gypsum and marble busts later.

Dr. Filippi, of Milan, is dead. *Figaro* says of him: Death has lately been busy in the musical world. Dr. Filippi, the celebrated Milanese critic, died recently at the age of fifty-four, of apoplexy. He studied music at Vienna and Venice, and was at one time editor of the *Milan Gazzetta Musicale*, was founder of *Il Mondo Artistico*, and has since 1859 been musical critic of the *Perseveranza*. Filippi had a perfect craze for attending first representations of operas, and for that purpose he frequently visited London, Paris, Vienna, Brussels, Berlin and other cities. He was an early champion of Beethoven, and on attending at Bayreuth for the production of the "Nibelung's Ring" he was converted to Wagnerism. He leaves a widow, the opera singer Mrs. Paolina Veneri, and a daughter of sixteen. Another gentleman bearing a similar name, Joseph de Filippi, but in no way related to the critic, died on the previous Thursday, the 31st ult. He was a son of a surgeon who had served in the army of Bonaparte, and although he was born in 1805 at Milan he lived forty years in France. He wrote the translations of all the operas published by Michel Lévy for the Paris Italian Opera, he was a musical critic, and was the author of several books on theatrical architecture. He had a fine theatrical library.

Mason & Hamlin Pianos.

WITH a view to present to the musical public and the music trade a real musical instrument, an instrument which would in its *genre*, as the French would say, rank with the organs manufactured by the Mason & Hamlin Company, that renowned house has been engaged for years in experiments and tests in piano construction, stimulated by a high aim, and consequently conscious of a result which would not only satisfy the general public but would also appeal to the cultivated musician. All this work and this labor appears before us in the shape of the improved and patented Mason & Hamlin piano, which has unostentatiously, but determinedly, been forcing its way to recognition strictly upon its merits, until it has now gained such a foothold that the company has been able to publish a large octavo pamphlet, containing the names of hundreds of purchasers of Mason & Hamlin's uprights in all sections of this country, together with the testimonials of the same, and also those of pianists and music teachers, as well as dealers and tuners.

For some time past we have had no hesitation in publicly and privately indorsing the beautiful improved upright and the grand piano made by the Mason & Hamlin Company. And let us say right here that no expense is spared to build these instruments in the most substantial and thorough manner. The material used, the quality of the labor applied, the time consumed in construction, and the attention given to details under the guidance of experts, assure a high-grade article from the very outset. In fact, the musical world, not only here but all over the civilized globe, knows that there is nothing cheap about any product bearing the name or imprint of Mason & Hamlin. And this is all we can say, which is nothing more or less than an endorsement of a universally expressed sentiment. It would fill several editions of this paper to reproduce the many testimonials now in possession of the company, and for this reason we have selected a number, which, according to classification, we present to our numerous readers in the profession and the trade. We will begin with artists first:

[From J. A. Van Kuren, Professor of Vocal Music and Teacher of Sight Singing in Public Schools, New London, Conn., April 23, 1887.]

I am more than satisfied with my piano, purchased of you more than a year ago. Its "timbre" or quality of tone is all that could be desired, and through the medium of the delightful action is either plaintive or bold (but never vulgar or strident), at the will of the performer, making it, with your new method of stringing, thereby insuring permanency of pitch, a combination of excellences never before arrived at in the manufacture of upright pianos.

J. A. VAN KUREN.

[From Prof. F. B. Rice, Warner Hall, Oberlin Conservatory of Music, Oberlin, Ohio, May 1, 1887.]

It affords me great pleasure to say a word in regard to the pianos that we purchased of you more than a year ago. They have had severe use and have stood the test in a most satisfactory manner. It is easy to see that our students prefer them to any pianos that we have, and we have instruments from eight or ten other manufacturers. Our tuner told me a short time ago that we had nothing that began to equal the Mason & Hamlin pianos for staying in tune. The touch is very free and pleasant, and the tone excellent.

F. B. RICE.

[From Dr. William Mason, the eminent Pianist and Teacher, Orange, N. J., June 3, 1887.]

I am of the opinion that the Mason & Hamlin pianofortes are first-class instruments in every particular, being of sound and thorough workmanship, and possessing a tone full and sonorous, and at the same time of sympathetic and musical quality.

The action is firm yet sensitive, and quickly responsive to the demands of all the varieties of touch employed in artistic and expressive playing.

WILLIAM MASON.

[From Prof. Charles R. Adams, the eminent Teacher of Vocal Music, Boston, Mass., May 6, 1887.]

The pianos I have purchased of you have given excellent satisfaction. The tone is full, pure and musical, and on account of your improved method of stringing, they need much less tuning than instruments constructed upon the wrest-pin system. I consider your pianos thoroughly first-class, and recommend them to all my pupils and friends with utmost confidence.

CHARLES R. ADAMS.

[From Edward Remenyi, the celebrated violinist.]

The Mason & Hamlin piano is the finest upright in the market.

EDWARD REMENYI.

[From Robert Goldbeck, the pianist and composer.]

The Mason & Hamlin upright pianos are characterized by peculiarly bright, pure musical tones, while the action is delicately responsive and capable of quickest possible repetition. The extraordinary durability and capacity for sustained pitch secured by their peculiar construction are invaluable. As a whole, these pianos are certainly worthy of highest commendation.

ROBERT GOLDBECK.

[From Henri Paling, piano virtuoso (ex-Laureat du Conservatoire), Nashville, Tenn., May 23, 1886.]

Your piano with the improved tuning system is, beyond question, the most important improvement made in pianos ever since the first piano was made, nearly two hundred years ago.

HENRI PALING.

[From Charles Fradel, piano teacher, New York, N. Y.]

I consider your new upright piano as one of the finest toned instruments I have played on.

CHARLES FRADEL.

And here is a general testimonial:

The Mason & Hamlin upright pianos are characterized by peculiarly bright, pure musical tones, while their action is delicately responsive and capable of quickest possible repetition. Their new method of stringing is a radical advance in the art of pianoforte construction, and seems to be all that is claimed for it. Were it only advantage over the old system that of standing better in tune, which must be the case, it would be entitled to the very highest commendation. Not less valuable, however, if less apparent, is the great durability which is undoubtedly secured by the new construction.

JUNIOUS W. HILL,
Professor of Music, Wellesley College, Massachusetts.

CHAS. R. FORD,
Organist Dr. Patnam's Church, Boston Highlands.

A. J. DAVIS, Organist, New York.
ALEX. LAMBERT, Pianist, New York.

A number of dealers submit these unequivocal testimonials:

[From L. B. Powell & Co., Scranton, Pa., May 16, 1887.]

The Mason & Hamlin piano has arrived, and we are very much pleased with it, and the more we try it the better we like it.

L. B. POWELL & CO.

[From James F. Gill, Meriden, Conn., May 18, 1887.]

Have just received the piano, and am highly pleased with it. It has a rich, full, even tone of great sweetness. The action is a great improvement, and reminds me of a grand. Your method of stringing I consider a success, and my experience with your pianos is that they stand well in tune, give good satisfaction, in fact, do not require one-third the tuning those tuned by the old system.

JAMES F. GILL.

[From John Brothers, York, Pa., May 19, 1887.]

We think the Mason & Hamlin piano is all that could be desired as to tone, action and general features, while its peculiar method of stringing we believe to be a decided and great advance over the old "wrest-pin" system.

JOHN BROTHERS.

[From Louis Winkler, Kingston, Jamaica, West Indies, May, 1887.]

It gives me great pleasure to state that I find your improved pianos are peculiarly fitted to withstand the severe atmospheric changes to which our islands are subjected. Your improved screw-stringer is unquestionably a great advance over the wrest-pin system. For standing in tune and at pitch the Mason & Hamlin is unrivaled. In action and refinement of tone I can say the same for these splendid instruments.

LOUIS WINKLER.

[From Carter & Pierce, Springfield, Mass., September 4, 1886.]

These pianos are very fine. We have congratulated ourselves many times since they came. If we can't make a success with these pianos we shall throw up the sponge. They are excellent in tone, the finish is splendid and the action perfect.

CARTER & PIERCE.

[From J. R. Stannard, Boonville, N. Y., June 3, 1887.]

I have great confidence in your pianos. They are thoroughly made, have a pleasing tone, the best of actions, and are the most remarkable pianos for staying in tune I ever saw.

I have given the piano you shipped me a most thorough trial, used it in three concerts and have rented it since December 21, 1886, and to-day the piano is up to concert pitch and has not been tuned since it left the factory.

J. R. STANNARD.

To these testimonials we add the testimony of tuners, who are the most competent and valuable judges of most of the essential features of the piano.

[From John Gordon, Chicago, Ill., September, 1886.]

It is nearly four years since I began to work on the Mason & Hamlin pianos. During the last six months I have tuned between two and three hundred of them. After this experience it gives me pleasure to state the following:

First—I was able to tune these pianos without difficulty from the very first.

Second—I would rather tune two pianos strung with the Mason & Hamlin stringer than one strung on the wrest-pin system, taking the pianos as they run. It is not only easier to do fine tuning with the stringer, but it takes less than one-half of the physical effort required by wrest-pins.

Third—These pianos will absolutely not fall from pitch after six months' use.

Fourth—They will stand in tune 50 per cent. better than those strung with wrest-pins.

Fifth—I have never broken a string on the Mason & Hamlin piano while tuning, or had one to put on to a piano in use during the four years since I began to tune. I consider this fact the greatest possible recommendation to the stringer. But, if required, I can put in a string more easily than with wrest-pins.

Sixth—I consider the workmanship in the Mason & Hamlin piano as first-class in every respect.

JOHN GORDON.

[From F. H. Vinton, Bedford, N. Y., May 19, 1887.]

I find the Mason & Hamlin pianos do all you claim, but do not think you do them justice in your circulars, on the point of musical refinement, as you term it. They can be tuned to a degree of perfection that is simply delightful.

F. H. VINTON.

[From A. Redeuil, Vallejo, Cal.]

The principal advantage of Mason & Hamlin's "screw-stringer," used exclusively in their upright pianos, consists in its power to keep in tune so much longer than those with the iron-pin system, and in the great facility with which it is tuned. In this new invention the strings are held so firmly by screws through an iron flange that it is an utter impossibility for them to slip back. Tuners can bring the strings to the required pitch with ease and accuracy, avoiding the difficulties encountered in the old system. Let us illustrate this with a tuner at work on a piano with the old wrest-pin system. He first turns the pin forward; seeing that he has not brought the string to the proper pitch he jerks it a little more. Finding that he has brought it beyond the desired point he turns the pin backward, then forward again, and thus he continues twisting the pins one way and then the other, until he obtains the desired pitch. This annoying perplexity (especially with the majority of cheap pianos now flooding the country) is exceedingly trying to the tuner, however experienced he may be. Besides this, it takes up a great deal of his time, while the action of turning the pins forward and backward loosens them gradually on the wrest-plank and injures the instrument.

With the Mason & Hamlin new system this difficulty is overcome and the tuner can bring the string to the required pitch at the first trial with accuracy and, however unprofessional he may be, he cannot injure the piano in the least. The undersigned has examined and tuned 100 or more Mason & Hamlin pianos throughout the Pacific Coast, from frigid Montana to tropical Arizona, and his humble opinion is that they will keep in tune much longer and are decidedly easier to tune than the instruments of the old system of wrest-pin set in wood—with or without the iron plate—and in this his opinion is sustained by a host of professional tuners and connoisseurs whom he has consulted.

Regarding the other merits of the Mason & Hamlin pianos, more competent judges than the undersigned have passed their favorable criticisms on the power and richness of tone, elasticity of touch, exquisite musical purity, &c. In conclusion, the writer will say, with Professor Hensing, of Leipzig, Germany: "Whoever has seen this new system must acknowledge that it is the most perfect and best which has so far been invented."

A. REDEUIL.

[From H. E. Hewitt, pianoforte tuner, Youngerstown, Ohio, May 12, 1887.]

In a piano the chief requisite is purity of tone. The pianos of the Mason & Hamlin Organ and Piano Company have this for their prominent attraction, that their tones are so pure and free from noise sound without pitch. This, in part, is due to your improved method of stringing. Having had considerable experience in tuning your pianos I find that there is less labor and fatigue in tuning them, and they unquestionably stand longer in tune than those with the old wrest-pin method of stringing.

H. E. HEWITT.

[From Daniel M. White, Boston, Mass., April 24, 1887.]

I find that the Mason & Hamlin pianos are very easy to tune. They can be made smoother and more accurate with less labor than any other make that I have ever tuned in my eighteen years' experience; and they stand in tune better than any upright piano I have ever seen of any make.

DANIEL M. WHITE.

PERSONALS.

BOUCICAULT ON MUSIC.—Mr. Dion Boucicault, actor and playwright has lately been dabbling in musical polemics. In writing on the "Decline and Fall of the Press," in the July *North American Review*, he says:

If the record of other arts and of literature be examined, it will be found to show a similar lack of important productions. Fiction has lost its masculine power, and that field is almost exclusively occupied by women. In musical composition, of the galaxy containing Meyerbeer, Rossini, Mendelssohn, Bishop, Verdi, Donizetti, Balfe, Wallace, Barnett, Macfarren, Auber, Flotow, Bellini and a score the reader will not fail to recollect—only Gounod remains, and he, like Verdi, belongs rather to the past than to the present, which has produced Offenbach, Strauss, Lecocq and Sullivan. These are the exponents of the musical age!

The peculiar classification Mr. Boucicault indulges in in the above is sufficient evidence that he is floundering around in musical matters in a state of unconscious ignorance. However, as he is a literary man, we would like to ask him whether he has ever heard of a musician of the name of Richard Wagner. Mr. Boucicault's picture adorns our front page this issue.

HE PLAYED IN LONDON.—Mr. Michael Banner, the violinist, played with orchestra (his father did not inform us what the composition was) at the Crystal Palace, London, June 8.

HINRICHS.—Mr. Gustav Hinrichs, the able assistant conductor of the defunct National Opera Company, and the gentleman to whose careful preparatory work most of the artistic success achieved by the organization was due, has concluded to make New York his future home. The metropolis' musical life thus gains an important and welcome new acquisition.

PRATT AND GLEASON.—On one of the special programs of the Chicago Bazaar concerts we find the names of two local composers, viz., S. G. Pratt and Frederic Grant Gleason. The latter conducted on this occasion the prelude to his opera, "Otto Visconti," and the "Priests' March," from his opera "Montezuma."

NESSLER.—The well-known composer, Victor E. Nessler, whose success with "Der Trompeter von Säckingen," "The Ratcatcher of Hamelin," and other more popular than great works has been more pronounced than deserved, is now lying very ill at Strassburg, suffering severely from neuralgia of the head.

WICKHAM.—At Mrs. Patti's recent London concert a clever young violinist, Miss Madge Wickham, who is an American, but was a pupil in Berlin of Joachim, made a highly suc-

cessful début. Mrs. Trebelli, Messrs. Guille, Del Puente and Abramoff appeared, and Patti sang six familiar songs.

LAMPERTI.—Dr. Lamperti, son of the famous singing master, has been appointed for four years manager of the Milan Scala. He proposes to produce "Tannhäuser" and Samara's "Medije," with Mrs. Borelli, Messrs. Negri, Devoyod, Dufriche, and Navarini as chief artists.

DAMROSCH.—Mr. Walter J. Damrosch, who is spending the summer at Frankfort-on-the-Main, writes to a friend in New York as follows: "To me the present summer is the most interesting I have ever spent. I find Von Bülow to be, contrary to all report, a kind and companionable man, and above all, to me the most wonderful musician now living. His musical knowledge is something stupendous, and his interpretation of Beethoven symphonies and sonatas equally so. Through his fine musical intellect, and above all his way of comparing one work of Beethoven with another, he has arrived at certain conclusions in regard to tempi and interpretation which strike the listener immediately as being true and in accord with the nature of music. Of course he is hated most cordially by all the old German 'Schlenderian' (go as you please) Kapellmeisters. To me constant association with him (we live at the same hotel) is so full of interest and profit that I intend to stay with him all the summer, which, together with a daily horseback ride of two hours, cannot be called a disagreeable mode of passing the time."

THE MUSICAL EXODUS.—The exodus to Europe of our brain, throat and hand weary musicians continues unabated. On July 2 Miss Marie Van sailed for a two months' visit to her sister in Paris. On July 9 the veteran George Huss sailed, and on the 14th John Hyatt, brewer, of Brooklyn, started on a visit to the organist Guilman. Miss Kate Chittenden has gone to England for a much-needed rest, and her place as organist of the Calvary Baptist Church is being filled *ad interim* by Mrs. H. E. Krehbiel. Miss Clara Louise Kellogg, who sailed for Europe last month, is going to London, Paris and Carlsbad, and will return home in September to make an extended concert tour under the management of Carl Strakosch.

EMMA ABBOTT'S LEADER.—Achille Tomasi has been re-engaged as musical director of the Emma Abbott Company, this being his seventh year with this organization, during which time he has produced nearly every opera in their present repertory. He is now arranging for the production in English of Marchette's "Roy Blas," translated from the French by Rosa.

MR. FINCK'S "ROMANTIC LOVE AND PERSONAL BEAUTY."—"Romantic Love and Personal Beauty: Their De-

velopment, Casual Relations, Historic and National Peculiarities," is the attractive title of a new work just announced by Macmillan & Co. The author, Mr. Henry T. Finck (Harvard, 1876), musical critic of the *Evening Post*, and one of the contributors to THE MUSICAL COURIER, has collected a number of curious facts tending to show that Romantic Love (as distinguished from conjugal affection) is a modern sentiment, only about six hundred years old. He analyzes Love into eleven constituent traits and emotions (including Admiration of Personal Beauty, Emotional Hyperbole, Gallantry, Coyness, Jealousy, &c.), and shows in separate chapters on "Love Among Animals and Savages," "Ancient Hebrew Love," "Greek Love," &c., that although traces of some of the elements of Love are to be found among animals and primitive men, the majority were absent even in the love affairs of the ancient civilized nations, owing to the lack of opportunities for courtship (chaperonage), the degraded position of women, and the substitution of parental dictation in place of the free choice of lovers.

In "Roman Love" Gallantry makes its first appearance; and Gallantry *gone mad* is the characteristic trait of chivalrous or "Medieval Love." Under "Modern Love" there are a number of sub-heads, such as "First Love is not Best," "True Love is Transient," "Love at First Sight," "Coyness Lessens Woman's Love," "Masculine Versus Feminine Love," arguing that man's love is deeper than woman's. In three chapters on Genius and Love, the author endeavors to prove by numerous biographic illustrations that all geniuses are amorous, and then considers the analogies between "Insanity and Love," and the "Language of Love," including "Kissing—Past, Present and Future." "How to Win Love" and "How to Cure Love" are two chapters summing up the wisdom of philosophers, wits and poets, from Ovid to Heine and Byron.

Six chapters are devoted to the peculiarities of French, Italian, Spanish, German, English and American love, corresponding to six subsequent chapters on Personal Beauty in those countries, as affected by the chief sources of Beauty—Hygiene, Crossing, Mental Culture and Romantic Love. That Romantic Love becomes an important source of Personal Beauty (through sexual selection) is shown in the analysis of Schopenhauer's Theory of Love, and in a series of chapters on the eyes, cheeks, nose, ears, hair, complexion, &c., each one containing numerous cosmetic and hygienic hints and a history of fashionable aberrations of taste. Among the superstitions combated with scientific weapons is the notion that the sun is the cause of freckles. Brunettes, who have been so often slighted by poets and novelists, will be pleased with the statistics showing that blondes are dying out, and with the chapter, "Why Cupid Favors Brunettes."



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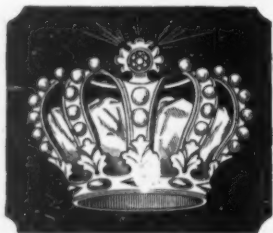


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ON THE ROAD.

OUR Mr. Blumenberg has just returned from a Western trip, during which he has visited large and small piano and organ distributing cities in a half dozen Western States. The result of his observations will appear in the columns of this paper during the next few weeks, although it may as well be stated now that the general impression made upon him is that the piano, organ and music trade of the central Western States and of Pennsylvania and New York State is unusually prosperous. Mr. Hall, the Western representative of THE MUSICAL COURIER, left for Chicago, his headquarters, on Saturday evening and will visit several cities en route. And thus we meet all the leading people of trade, not only when they happen to call at our offices, but also in their own offices and ware-rooms in all important music-trade sections.

We may as well state right here that THE MUSICAL COURIER was never in so prosperous a condition as at present, nor has its influence ever been as great as it now is, with a future before it that may well make its editors feel happy and inclined to be charitable to foolish and boyish competitors who are consuming time and energy in abusing us. Whether it be in Paris (where our Mr. Floersheim is to-day), or in New York or in Chicago, the editors of THE MUSICAL COURIER are laboring to advance the usefulness of this journal, and this in itself is at present, as it will be in the future, a source of gratification to the legitimate music trade of the United States and Canada.

THE SPECIFIC CHARGE.

THE specific charge which we make against Haines Brothers is that it is not their right, or privilege even, if they desire to gain the good will of the trade, to urge or engage journalists, to vilify other firms of piano manufacturers. Because this journal could not be used by Haines Brothers for such purposes; because we refused to publish the Patti and other matters involving useless disputes—one, for instance, which Haines Brothers urged us to elucidate, referring to Messrs. Chickering & Sons in connection with a piano in a parlor car, Nevada's car, we believe—Haines Brothers could find no reason for the existence of this or any other music-trade paper. The Haines piano, of which we have said many pleasant things, as the piano deserved them, has nothing whatever to do with our argument and will not be permitted to enter into it. If Haines Brothers were making the very best piano pro-

duced on the face of this globe, that fact would be no apology for the unreasonable disposition they manifest toward the firms they consider their competitors. "The proof of the pudding is in the eating" in the Haines case most effectually, for, no sooner had they discovered the futility of their efforts with us, a chance gave them the opportunity to ventilate their spite in another paper, where they have been continuing on their basis with columns upon columns of abuse—the very kind which we refused to accept, in fact, to understand. What have Haines Brothers been doing for weeks and weeks? Paying out good money toward the publication of the most unpalatable and unworthy, as well as transparent, articles aimed at people and concerns and individuals who have frequently favored them without remuneration, and in the course of these articles they have shown a total loss of self-respect by disclosing business secrets that would be considered holy by a peanut vendor. There is no doubt that they have been contaminated by the close intercourse with certain parties who have been leading them about by the noses, to the evident amusement of a great many people in the trade, and that may account for the curious view Haines Brothers have lately taken of what is known in the best piano circles as mercantile honor. No; that is not the way or the plan to pursue to sell Haines pianos. In fact, we may safely state that that is the surest plan to prevent the sale of Haines pianos. And if Haines Brothers believe that they have gained an advantage by using the Patti incident and attempting to use the Nevada incident to advertise their pianos, with the assistance of a copious shower of mud thrown at other manufacturers, then let us state to them right here that they do not deserve any credit even for that. They would to the present hour never have known, probably not have heard, either Patti or Nevada had it not been for the very man whom they time and again discarded. We refer to N. J. Haines, Jr., who gave the Haines piano whatever advertising advantages it to-day may possess.

The Starr Factory at Richmond.

ON our Western trip we called a halt at Richmond, Ind., to visit the piano factory of Messrs. James M. Starr & Co., and found the town one of the most charming spots we have ever seen on this continent. Messrs. Starr & Co. have a large and valuable plant in that prosperous and rapidly developing town, and the firm is producing an upright piano which dealers should investigate. The factory is thoroughly organized; the facilities for lumber and for castings are equal to those of any Eastern town; water-power in abundance is at the refusal of the company and has proved a source of much saving. There are shipping facilities in all directions and every practical resource needed for piano manufacturing can readily be obtained.

The result of all this is that the Starr piano is made in large quantities in a thorough and practical manner, and is offered to the trade with such advantages that the resulting increase in production will soon require additional manufacturing room. With the exception of the plate, hardware and action, Messrs. Starr & Co. make all the parts of the piano in their extensive works, where they have introduced all the latest appliances and machinery for the production of pianos.

Mr. Benjamin Starr devotes all of his time upon the development of this industry at Richmond, and it is due to the energy and lucid business views of this gentleman and the financial experience of Mr. James M. Starr that the firm has reached the position and attained the success with which it is now credited.

The West consumes all the output of the factory at present, the best market for Starr pianos being Kansas, Iowa, Nebraska and Missouri and Indiana and Ohio. No special efforts have yet been made by the firm to give the piano its commercial position in the East, where a big market awaits it. Both style S and style T Starr pianos are uprights that could be readily sold in every market, East and West.

—Francis Bacon has introduced something very handsome and attractive in the shape of a new scale, ebonized upright, medium size, 4 feet 4 inches high, with elegantly engraved closed panels. The panels are gilded with silver leaf and are beautifully constructed. Mr. Bacon can furnish larger size pianos with these unique panels.

—Among patents recently granted the following refer to musical instruments or parts thereof:

To W. D. Parker, for coupler for musical instrument. No. 365,092
To George Steck, for a piano. 365,412
To W. A. Lorenz, for an upright piano case. 365,695
To A. J. Gillespie, for stringing pianos. 365,593

THE TRADE LOUNGER.

AT first it seems strange, but after a little reflection it appears perfectly natural, that I was the only editor of a music or music-trade journal who attended the sessions and concerts and festival of the Music Teachers' National Association at Indianapolis from the beginning to the end. There was no reason why the others should have gone there, and there were a good many reasons why they did not go. The probability is that they will abuse me and my paper because I did attend. But I could not accommodate them and remain absent because they could not afford to go, as much as I desire to please them in giving them the news every week and showing them how a music-trade paper can be conducted with intelligence, decency and a proper respect for the ladies and gentlemen who are supposed to read such a journal. After my experience of the past month on the road I again come to the conclusion that the better element in this trade, the progressive and influential element, despises personal journalism and clap-trap, calling of names and displays of buffoonery, but endorses me in editing a paper which has become a valuable compendium to the music trade for many reasons, chief of which is the fact that I eschew nonsense and know something about music and musical instruments.

During my absence Haines Brothers have again jumped into print to abuse me and show a letter written for their accommodation a year and a half ago when they were not in the retail business on Union-sq., but were on bad terms with Mr. N. J. Haines, Jr., who ran a place called Haines & Co. or the Haines Piano-Rooms. Outside of Haines Brothers, Swick and Beatty, the firms in the piano and organ trade can write their own pronouncements, and in the Haines case the fact that I wrote the letter which protected them, and which they signed and gave me, should have induced them to be grateful to me as much as it proves that they were not able to write such a document themselves. After I reconciled father and son the letter became obsolete, as Messrs. Haines Brothers again went into the retail trade with N. J., Jr., in command and the affairs I referred to cover that time and not the time when the letter was written.

My articles, which are on file, prove that I have said nothing against the Haines piano. It was only when the firm claimed to have originated something in the piano line that I reluctantly exposed the fact that the Haines upright piano was a copy of a Chickering scale. If Haines Brothers would use the same science, the same knowledge, the same material and the same time in making their uprights that Messrs. Chickering & Sons use, they would be manufacturing a true copy of the Chickering piano. They are not doing these things and therefore, notwithstanding Mrs. Nicolini or Patti or whatever her name may be, although their upright is a copy of the Chickering upright, it is not a Chickering piano, no matter how much their great defender in bankrupt music-trade journalism may say for them.

As I said before, my articles are on file and I can reprint them whenever I please to do so, and they prove that all the twisting applied to them cannot change their original purport. I say again that I printed nothing against the Haines piano, as I printed nothing against the W. W. Kimball Company. I gave the opinion of the editors of THE MUSICAL COURIER of the Kimball piano that has just made its appearance. I said it was a box, which it is, and that if it were made and shipped out in quantities it would damage the piano trade, and during my trip West my article was unanimously approved by hundreds of dealers, agents, salesmen, book-keepers and others whom I met. I stand by every sentiment and word uttered in that article, and I again place THE MUSICAL COURIER on record against all the cheap New York and Kimball rot, falsely called pianos, which if distributed in large quantities will damage the piano trade and lower the standard of musical culture in this land. What is the use of endeavoring to raise the standard of musical education here if the pupils are destined to ruin every musical capacity by practising on these boxes that the Kimball Company proposes to send

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

— THE —

STERLING PIANO

Has no equal in mechanical construction, for Solidity, Strength and Durability, and its pure quality of tone is equaled only by few.

We desire every dealer should see them. Our new addition to factory enables us to promptly fill all orders.

We solicit correspondence for prices and terms.

THE STERLING CO.,

179 and 181 Wabash Avenue,

CHICAGO, ILL.

FACTORIES AT DERBY, CONN.

**KRAKAUER BROS.,**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

THE ENTIRE TRADE SUPPLIED WITH OUR LATEST NOVELTY!

(Patented April 26, 1887.)

INDEPENDENT FOOT PEDALS, ORGAN BENCH, HAND-BLOW LEVER.

All can be attached to any make of Organ, thereby giving FOOT PEDAL PRACTICE in your own home, at a minimum price.

Also Beautiful New "LOUIS FIFTEENTH" Styles.

WILCOX & WHITE ORGAN CO., Meriden, Conn., U. S. A.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



70,000

NOW IN USE.

broadcast over the Union. On general principles I do not blame my colleagues for abusing me in my attempts to show how poor a piano the Kimball piano is; they know no better, and to them a Kimball piano is the same as any other—they don't know the difference. We do in this office, and we propose to exercise our legitimate functions by explaining these matters.

This is a list of a few gentlemen in the trade whom I met out West this time:

Mr. Clarence Wulfin, of D. H. Baldwin & Co.	Indianapolis.
Mr. Fuller, with D. H. Baldwin & Co.	"
Mr. S. B. Bond, president of the National Bank, of Fort Wayne, and of the Fort Wayne Organ Company.	Fort Wayne, Ind.
Mr. A. Bond, superintendent Fort Wayne Organ Company.	"
Mr. Vogel, head tuner and assistant superintendent.	"
Mr. Theo. Pfafflin	Indianapolis, Ind.
Mr. Emil Wulschener	"
Mr. Geo. C. Pearson	"
Mr. P. J. Gildemeester, of Chickering & Sons.	New York.
Mr. Petersen, of Petersen & Blaikie.	St. Paul.
Mr. C. C. Woodman, with the Ivers & Pond Piano Company.	Boston.
Mr. S. M. Lutz	Decatur, Ill.
Mr. Platt Gibbs, of Lewis, Newell & Gibbs.	Chicago.
Mr. Henry F. Miller	Boston.
Mr. William Miller	"
Mr. E. N. Kimball, of the Hallet & Davis Company.	"
Major Howes, of the Hallet & Davis Company.	"
Mr. E. S. Votey, of the Farrand & Votey Organ Company.	Detroit.
Mr. Karl Merz, with S. Brainard's Sons.	Cleveland.
Mr. Henry Steinert, of M. Steinert & Sons.	Cincinnati.
Mr. Ben. Starr, of James M. Starr & Co.	Richmond, Ind.
Mr. Rattley, of James M. Starr & Co.	"
Mr. Daniels, of Swan & Co.	"
Mr. Albert Krell	Cincinnati.
Mr. Krell, Jr.	"
Mr. Lucien Wulfin, of D. H. Baldwin & Co.	"
Mr. D. H. Baldwin	"
Mr. George W. Armstrong, Jr., of D. H. Baldwin & Co.	"
Mr. J. D. Trevor, of the John Church Company.	"
Mr. Lee, of the John Church Company.	"
Mr. Putney, of D. S. Johnston & Co.	"
Mr. D. S. Johnston	"
Mr. Levassoir, of Smith & Nixon.	"
Mr. Smith, of Smith & Nixon.	"
Mr. Nimmo, with M. Steinert & Sons.	"
Mr. Mauss, with M. Steinert & Sons.	"
Mr. Hemingway, of the Wilcox & White Organ Company.	Meriden, Conn.
Mr. L. L. Doud, of the A. B. Chase Company.	Norwalk, Ohio.
Mr. West, of the A. B. Chase Company.	"
Mr. Zeidler, of the A. B. Chase Company.	"
Mr. H. M. Brainard	Cleveland.
Mr. Isham, of H. M. Brainard & Co.	"
Mr. R. S. Howard, with Hallett & Cumston.	Boston.
Mr. J. T. Wamelink	Cleveland.
Mr. A. D. Coe, of A. D. Coe & Co.	"
Mr. B. Dreher	"
Mr. Dreher, Jr.	"
Mr. B. S. Barrett	"
Mr. John R. Henricks	Pittsburgh.
Mr. C. C. Mellor, of Mellor & Hoene.	"
Mr. Hoene, of Mellor & Hoene.	"
Mr. Hayes, of the Wilcox & White branch.	"
Mr. Samuel Hamilton	"
Mr. McCumsey, with Samuel Hamilton.	"
Mr. Brown, with Samuel Hamilton.	"

And many others whose names have for the present escaped my memory.

In Cincinnati I found, notwithstanding the attempt that had been made by certain parties to stir up antagonism, that the best of feeling prevails among the firms. I am writing with some experience, having been "on the spot," as Disraeli said, and am not indulging in any guesswork, and I reiterate that the piano and organ firms in Cincinnati are in the first place too busy to devote their time to useless disputations, and, in addition to this, they are disinclined to do anything of the sort. All the buncombe written on the subject heretofore must therefore be dismissed. Mr. Henry Steinert, of M. Steinert & Sons, spoke to me in the very highest terms, replete with encomiums of the treatment he had received at the hands of his competitors, nor did any individual, or any person connected with any Cincinnati

house, utter a single expression which could be construed as uncomplimentary to M. Steinert & Sons. On the contrary, the feeling prevails that the advent of a new, progressive and energetic firm such as M. Steinert & Sons deserves encouragement, because it will stimulate the piano trade generally in that section. In fact, it has done so already. My investigation has also shown me that all the sensational newspaper twaddle published with the intention to create bad feeling in Cincinnati fell absolutely flat. The firms, one and all of them, have too much sense to take any stock in the stuff, in fact, most of them never read the articles, did not know of the paper that published them, and I was frequently placed in the unpleasant position of evading an explanation in order to retire from the subject gracefully. How strange all this seems! A few impracticable people here in New York, who should know better, expressed the opinion that M. Steinert & Sons would be damaged by the articles that appeared against them, although most of the published statements were utterly devoid of truth. Down in Cincinnati most of the parties that were supposed to be greatly interested in the matter knew nothing whatever about it, and it may be depended upon that I left them in that condition of happy unconsciousness. Times have indeed changed!

In the John Church Company's enormous warehouse everybody was busy. At D. H. Baldwin & Co.'s I learned that the house and all of its branches continued to do a most satisfactory business. In fact the trade of this dignified and most excellent firm has never been so well organized and been under such thorough command as it is at present. D. S. Johnston & Co. were in excellent spirits, Mr. Johnston looking contented. Albert Krell's new warerooms are imposing in appearance and he also has no reason to complain. By the way, Mr. Krell is here at present. M. Steinert & Sons have a beauty of a wareroom, its large dimensions and ornamentation giving it a stately appearance. The firm is very busy. Such is Cincinnati trade "on the spot" and not at a distance of about 700 miles.

The discovery and application for many useful purposes of natural gas have given Pittsburgh a big boom, and soft coal not being used to any extent now, the city appears as bright and clear as any city in the Union. J. R. Henricks is president of the People's Natural Gas and Pipe Company, which has already laid over twenty-five miles of pipe and will have forty miles down by the end of the year. It's a big thing for Henricks. Henricks handles the Hallet & Davis pianos and the Wheelocks and the New England organs.

This reminds me of the Hallet & Davis display at Indianapolis. The hospitality which this firm extended to the music teachers, artists and the trade in their parlors at the New Dennison House was absolutely profuse. And it lasted all week, too. I have seen a good deal that has been written on the subject, but having attended personally and watched the course of events, I believe I am entitled in saying that thus far one important point has been overlooked. It is this: The local press of Indianapolis was obliged to pay attention to the Hallet & Davis display, and as a result, the population of the State of Indiana had its attention turned to the Hallet & Davis piano, and that was one of the chief advantages gained by the company. The people who buy pianos in Indiana know the Hallet & Davis piano.

The great conflagration of the fireproof (?) storage warehouse on Thirty-eighth-st. last Friday night consumed over 75 pianos. Albert Weber had his furni-

ture and valuables partly stored in the building, the property representing something like \$15,000 to \$20,000, all of which was destroyed. The insurance on it is large, but it will not cover the loss entirely. The Baltimore and Washington Weber agent, Mr. Harry Sanders, of Sanders & Stayman, called to see me on Monday. The firm opens its Richmond store (as announced in THE MUSICAL COURIER some weeks ago) on or about August 1, and will have the Weber agency for Richmond. Messrs. Sanders & Stayman control the Estey organs and pianos in the territory tributary to the three cities in which their warerooms are located. The Estey piano will rapidly gain a big reputation in that section of the country, which has been supplied abundantly by Messrs. Sanders & Stayman with Estey organs for about twenty-five years.

Messrs. Mellor & Hoene, of Pittsburgh, are enlarging and improving the rear of their warerooms. Mr. Mellor stated to me when I called on the firm last week that all the articles and remarks on the Hardman piano which had appeared in THE MUSICAL COURIER during years past were endorsed in the estimation of his house by the facts as represented by the experience they had with these instruments, of which they have sold thousands which are in active use. Mellor & Hoene have done, and are now doing, an enormous trade with the Hardman piano, and the firm is thoroughly wedded to the piano and participates in its destinies. In the Western Pennsylvania circuit the Hardman piano is unquestionably the best-known instrument. If other agents did the same thing they would make as much money as Mellor & Hoene have made.

The new building of Samuel Hamilton on Fifth-ave., Pittsburgh, is the greatest structure erected in that city by private means. The wareroom is magnificent, the stock well displayed, large, and carefully kept. When one sees the number of organs Mr. Hamilton has on stock, one is convinced that the organ trade is alive again.

The new store of H. M. Brainard & Co., at Cleveland, will be on Euclid-ave. It will be ready for occupancy in September. In addition to the Steinway, Hazelton and Hallett & Cumston pianos, Messrs. Brainard & Co. also now have the Sohmer piano. They say the Sohmer is an "easy seller." Why not?

A. D. Coe & Co., of Cleveland, are the Weber and New England Piano Company's representatives, and also handle the Behning piano. Mr. Dreher and his sons are doing active work for Decker Brothers' instrument and for Kranich & Bach. Mr. Barrett has a large store on Euclid-ave., where he holds forth with the Hallet & Davis piano, and S. Brainard's Sons are busy, chiefly with publications and sheet music. Cleveland is growing rapidly, and the country contiguous to it is filled with wealthy farmers and families, on the average more prosperous than in any other section. The Western Reserve, as that part of Ohio is called, is a remarkable section of this country.

It might not be amiss for me to state that the Chickering piano received a great boom in Indianapolis. It was played with satisfaction by such artists as Neally Stevens, Julia Rive-King, Lambert and Sherwood and how they played it can be read in our lengthy review of the M. T. N. A. festivities.

The value of judicious trade advertising cannot be illustrated any better than in the case of Augustus Baus & Co., for I found the Baus piano one of the best known pianos in the Western trade; in fact, everybody knew that excellent instrument.

BUY THE OLD RELIABLE BRADBURY PIANO.

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1897.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano,
Warerooms and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

Over 20,000 now in use.

ESTABLISHED 1854

FREEBORN & SMITH

BRADBURY PIANOS

F. G. SMITH, Sr.
WAREROOM,
New York, 95 Fifth Ave.
Jersey City, 45 Montgomery St.
Washington, D. C., 1103 Penn Av
Baltimore, 404 N. W. Ave.

F. G. SMITH, Jr.
WAREROOM,
Brooklyn, 228 Fulton St.
" 404 & 406 Fulton St.
" 95 Broadway, E. D.
" 194-196 Broadway, E. D.
Philadelphia, 1030 Arch St.

Sweetest and Best Toned Piano Made.

Music for the American Organ.

[From the London Lady's World for May, 1887.]

WHO does not remember walking down some quiet street on a Sunday evening, and hearing the aged harmonium of our youth droning out the "Old Hundred" lugubriously, with sudden gusts where the pedals were ineffective? One could vividly picture to oneself the same broken-winded instrument closed on week days, or used as a chiffonier, with a basket of wax or shell flowers under a glass shade as a centre-piece, flanked by two china figures or hanging lustres, each standing on a wool-work mat of various hues. Perhaps even a crochet antimacassar had been specially draped over the glass shade to enhance its beauty! All this has long since vanished, with many other pleasant and unpleasant things. And what have we in its place? An instrument so perfect and so beautiful that to describe it fitly would require a volume of itself, to wit, the American organ.

To trace the origin of this marvelous invention might indeed convert us into believing in the theory of evolution. It would be impossible here to tell of the number of efforts made by Peter Riffelsen as long ago as 1800, before he conceived the idea of the melodia; from this development the melodeon. The next invention was the organo-violone. Then came the æoline, the æolian and the physharmonica; followed by the ærophone, adiaophonon, harmonicon, panorge, and others too numerous to mention. In fact for twenty years inventors appeared to go mad about instruments of this order before the harmonium finally usurped the position of them all combined. As this in its turn, however, has had to give way before the American organ, it will not be necessary to mention it further.

Oddly enough, as whimsical fate would have it, the Americans are indebted to a Frenchman for the original discovery of the principal of this organ. A workman in the employ of M. Alexandre, in Paris, having met with little encouragement there, took his idea to New York, where, with the usual spirit of progress which characterizes that nation, it was eagerly improved upon and developed, until in 1860 the first American organ was produced by Mason & Hamlin, of Boston.

Musicians were not slow to recognize the value of this improved instrument, and it is estimated that in the United States alone there are more than 80,000 cabinets and parlor organs made and sold yearly. It is now about thirty years since Emmons Hamlin discovered that, by giving a peculiar bend or twist to the reed, the quality and tone were greatly modified and improved. This has since been developed by patient experiment and skill into the art of voicing reeds, which has since been universal, and has done more than anything toward that improvement of the instrument which has made it so deservedly popular.

The reeds in the American organ are smaller than in the harmonium, and there is more space left at the side for vibration; this makes the tone more uniform in power. Another point of difference is that in the harmonium the wind is forced outward through the reeds, whereas in the American organ, by reversing the action of the bellows, it is drawn inward. In the latter instrument, also, the blowing is easier and the tone of a more organ-like quality.

Inquiries everywhere, even from rival makers, have elicited the same reply—that Mason & Hamlin have brought the American organ to perfection, and thoroughly deserve the hundreds of medals, &c., which they have received as awards in all countries. I recently saw the gold medal which was presented to them at the Inventions Exhibition. It was designed by Wyom, and is a true work of art.

One could not spend a pleasanter morning anywhere than in the music-room of the agents for these organs. There will be found all sorts and conditions of American organs—from those that can be packed in a box and conveniently carried to a camp-meeting in a quiet by-street, to the famous Liszt model, which has no rival for power and beauty of tone. There is also the Queen's model, which received her Majesty's warmest approbation. The London music-room of this firm, with its comfortable lounges and old engravings, is open to all comers, and there you will meet in its precincts the most celebrated musicians of the day. Many of them come and listen with rapt attention and admiration to the brilliant improvisation of celebrated organists, who are always kind enough to play for visitors who wish to hear them. Here you will sometimes find Sir Arthur Sullivan, Sir George Grove, Maud Valerie White, Gwyllyn Crowe, Charles Godfrey (Horse Guards), Bucalossi, Lawrence Kellie, and even on some mornings the beautiful Mary Anderson and the gifted Mrs. Kendall; but, indeed, as everyone goes there, the list is endless.

Anyone wishing to learn the American organ cannot do better than procure Dr. Stainer's "Tutor." This is recognized as the best treatise on the subject, as he has given in it a graduated course of instruction, with progressive exercises for beginners, as well as short pieces of various styles, many of which have been composed exclusively for this work by well-known living composers. As well as being a "Tutor," the book is full of lovely, facile melodies by Schumann, Pergolesi, Macfarren, Sir Julius Benedict and others. The mere fact that the name of Dr. Stainer is on the title-page of this work is enough to bring it into general favor, for this distinguished musician is the highest authority in the land on all matters appertaining to organs or organ

music, and he has taken special interest in the American organ. Another publication which cannot be spoken of too highly is the *American Organ Journal* (edited by J. Munro Coward). It is clearly and beautifully printed, music size, handsomely bound in volumes of six numbers each, and is altogether the best thing of the kind we have seen. The contributions are from celebrated composers and are selected with taste and discretion. In Vol. I. there are forty-eight pieces, and in Vol. II. there are forty, every one good and of various descriptions. These volumes are not at all expensive; they only cost three shillings unbound.

Chappell publishes an "Instruction Book for the American Organ," with a selection of organ music. It is arranged very simply, and is easy to follow and understand; but, apart from that, the compositions published in it make it a desirable acquisition. Among them are Mendelssohn's "Christmas Hymn," Gounod's "Ave Maria," and "Marche Religieuse," a voluntary by Spohr, the "Prayer," from "Masaniello," and a lovely "Pastorale" of Schubert's. From the same publisher are



A MASON & HAMLIN ORGAN.

"Twenty Sacred Melodies for the American Organ," arranged by Edward R. Terry.

Dr. Rimbault has also brought out an "Instruction Book," chiefly for beginners, although good in its way.

Dr. Louis Engel has arranged some charming pieces for the American organ, notably "Ave Maria," by Schubert; a "Voluntary," by Chopin, and a lovely "Andante" of Beethoven's. Prettier than all these, however, is a "Gavotte," by Sebastian Bach, which would make a capital outgoing voluntary or sortie; this is also arranged by Engel.

Under the heading of "Sunday Evenings at Home," Adolph Marschau has composed some very pretty music, which can be played either on the organ or the harmonium, and will go very well on the piano. There are six compositions in each book, in different styles, and very simple; the price is also moderate. "Arrangements for the American Organ," by Frederick Archer, is excellent, and comprises, in Book II., "Andante and Allegretto," by Mendelssohn; "Kyrie Eleison," by Mozart, and "Aria" of Handel's, and a most beautiful "Andante Tranquillo" of Mendelssohn's. In Book III. there are a "Kyrie" of Beethoven's, Handel's chorus, "And the Glory of the Lord," and the "Priest's March," by Mozart, all splendidly arranged and within the compass of an ordinary player. The published price of these numbers is three shillings. Dr. William Spark contributes "New and Original Compositions for the Organ or American Organ;" these also are in "Books." Book I. contains, among other things, a solemn and impressive "Funeral March," in memory of the Earl of Beaconsfield.

Anyone ambitious of learning how to tune and regulate American organs and the best combinations of the various stops has only to invest in a little book, by C. Spanswick, called "The American Organ."

American organs now are made in such pretty styles that they help to furnish and decorate a room. Some have little railings and shelves for books and ornaments; but this is, we think, a mistake.

None of these combinations are, in our opinion, advisable, nor would they be adopted by any true musician; a trial in this respect to kill two birds with one stone would only lead the experimenter into the unhappy consciousness of having succeeded

in wounding both. Nor is there any necessity to wave your form ungracefully to and fro whilst performing on the organ; a little practice will enable you to move your feet up and down from the ankles without moving the body at all. Some musicians put on a great deal of "side" when playing either the organ or piano, especially when there is an audience present. They lift their shoulders, gesticulate with their hands between the chords, twist their backs almost into a spinal curvature, shake their heads and roll their eyes like the proverbial dying duck. There is not the least excuse for manifestations of this description, they are neither graceful nor interesting. The chief thing to be observed is to lift your fingers from one note before you play another; many people spoil the most brilliant composition by running one note into the next, rendering a discord where all should be harmony.

One could run on for ever as to how to play the organ and how to look while playing. It is an inexhaustible subject, as, indeed, some performers are inexhaustible objects. Musical publications for the American organ specially are extremely scarce. We dare say that the supply will soon come up to the demand, as these instruments are becoming daily more and more fashionable.

Trade Notes.

—It is reported that Eldridge & Ralph, of Buffalo, are in difficulties.

—A. C. Merrill, the prosperous Dunkirk piano and organ dealer, called on us last Monday.

—The Nashville agency of the Farrand & Votey organ has been transferred from R. Dorman & Co. to D. H. Baldwin & Co.

—De Volney Everett is now representing the pianos of E. G. Harrington & Co., and will travel for the firm extensively through the West.

—Mr. C. C. Mellor, of Mellor & Hoene, Pittsburgh, is on his way to Block Island, where he will spend part of the summer with his family.

—Mr. C. T. Sisson is traveling through Ohio in the interests of the Farrand & Votey Organ Company. He says the new styles of his company are taking wonderfully.

—Werlein Hall, New Orleans, had to be torn down by order of the Mayor, who decided that the building was unsafe. The walls were very high and while tearing them down they fell upon the workmen, injuring a large number of them.

—We have received notice from Messrs. Louis Ritz & Co., the Estey agents at Hamburg, Germany, that Mr. William A. Ritz, the son of Mr. Louis Ritz, has become a partner in the firm, and that Mr. Richard R. Ritz has been granted power of attorney to sign the firm-name.

—Mr. E. S. Votey, of the Farrand & Votey Organ Company, has just finished a very successful trip through Ohio, Indiana and Illinois. He finds the Farrand & Votey organ more popular than ever and the outlook for fall business splendid. The trade is beginning to find out that this company turns out fine instruments, and the predictions are that the Farrand & Votey organ has a great future before it.

—Richard Eisenmann, of Berlin, Germany, has patented an attachment to a piano, by means of which the tone of any single string, or any number of strings is prolonged by an electro-magnet. Experiments in the same direction have been in progress in this country, some of which we have seen.

—Rev. Mr. Talmage says there will be pianos in heaven. It is feared that the reverend gentleman, in one brief statement, has undone all the good he has accomplished during the many years he has occupied the pulpit. We have heard "sweet little angels" drum on pianos in this world.—*Norristown Herald*.

—Mr. Herman Sonntag wishes us to state that the fire which destroyed the ground floor of 12 Park-pl., occupied by the Thomas Lloyd Fireworks and Toy Company, did not do any damage to his loft, and he is ready to fill any orders at present. His Swiss chamois violin strings are having a large sale.

Kitty's Piano.

ILLEGAL SEIZURE OF A MUSICAL INSTRUMENT.

IN Justice Bollard's court yesterday, Kitty E. Stone, a music teacher, sued E. H. Gadsby and wife and William Cullen, to recover \$750, value of a Steinway piano alleged to have been unlawfully held by defendants.

From the evidence it appeared that Kitty was living at 537 Seventeenth-st., a house rented from Gadsby, and that on June 1 was having her goods removed to another house, when a colored expressman, at Gadsby's instigation, took possession of the piano and carted it away.

The sable express driver, who delights in the name of George Washington Lee, explained his connection with the affair, saying that Gadsby had introduced him to one Waldy, an alleged deputy sheriff, who produced what purported to be a writ of attachment for the piano and on the strength of the writ witness put the piano on his express wagon.

The piano, which had been taken to the Notre Dame College, in the Mission, was traced a month afterward by Detective Rogers.

Judgment for plaintiff was returned.—*San Francisco Bulletin*.

Evidently a Bad Man.

FROM the *Sunday Mercury*, of Portland, Ore., we take the following:

When a man attempts to earn a living honestly and by fair methods there is no one more willing to lose sight of his past history than the *Mercury*, but when after playing his rascally schemes in other places he tries to operate similarly in this city, the *Mercury* intends to give him particular notice until his whole record is written upon the minds of the people. Such a man is Ezra Durand, of the Durand Organ Company. Persons who have business dealings with this man will sooner or later come to grief, if his past history can be taken as an indication of his character. This man has a gall that is monumental, and his face is as brassy as that of a brass monkey. Were he to receive his just deserts he would now be wearing the striped suit and close cropped hair of a convict. If what the *Mercury* has said about him is untrue, why does he not demand proofs and commence suit for libel. He dare not deny anything yet published about him. Ezra Durand, the forger, well knows that if his true history were known he would be shunned by all decent men. Even in his cool, calculating villainy he knows the bluff game he is playing is availing but little. Mr. Ezra Durand, alias Sam Brown, forger and beast, may laugh at the *Mercury*, but why does he not disprove the charges brought against him by it. Can he deny that while at Centralia, Ill., he did business under the name of Sam D. Brown? Can he deny that he left Centralia and changed his name to Ezra Durand? Can he deny that he left large bills for goods received unpaid? Can he deny that had he been prosecuted that he would not have been sent to jail? Can Ezra Durand deny the forgery of notes and checks to the amount of \$3,000 while in St. Joseph? Can he deny that a custodian was put over him in that city and who allowed him to have but a single organ at a time? Further, Mr. Ezra Durand, what is there in that story about Mrs. Chalfant, of Kenneth Square, Pa., who was defrauded of her all? Shall we tell the public of a man who worked in an organ and piano factory and whose varied history would fill a volume? Why didn't you deny that story published in the St. Louis *Globe-Democrat*? Was it false and a slander? Do you dare deny any of the above questions we ask? Space will be given him in the *Mercury* if he so desires.

His business methods have been so thoroughly described that it is not necessary to give them further attention. The whole concern is a swindle and under the management of a forger. This fact alone is enough to blast the concern, as far as its business representation is concerned. The chief light in the concern is evidently not a man of wealth of Cressus, as his banking account never exceeds a deposit of \$300 at any one time. It is not necessary to point out the snide quality of the organs and pianos that bear the name of the Durand Organ Company. The poorest judge of musical instruments could not fail to pronounce them as being job lot instruments. What the *Mercury* has stated about this man Durand is willing and able to prove, and while other journals of this city are publishing puffs, at regular advertising rates, laudatory of this institution, the *Mercury* is single-handed informing the public of its true character and management. If the patrons of subsidized papers appreciate their course, we have nothing to say, but the evidence that the *Mercury* is pursuing the right policy in the matter is shown by the letters we have received from Eastern merchants of high standing, who have had dealings with this man and know his true character.

The end not yet. The exposé of this man Durand has but just been commenced by the *Mercury*. From time to time he will further learn that his black career for the past twenty years is known. When Mr. Ezra Durand bids farewell to Portland and betakes his swindling carcass and tricky ways away from this city to more congenial climes, the *Mercury* will cease to publish him, and until that time he may know what to expect. Ezra Durand has been asked a number of questions in this article, and unless he disprove them it will be evident to even his most intimate friends that he is all that

the *Mercury* declares him to be. For reasons that justify us, a number of things relative to this man have been so far withheld, not because it is to his credit, but in order not to drag in persons who have everything to regret for their connection with him.

Piano Manufacturing.

THE following article recently appeared in a Boston publication and we deem it worthy of reproduction:

If one stops to reflect it will be discovered that there are but few residences at the present day which do not contain at least one piano, parlor organ or melodeon, and in not a few cases the number is multiplied. This, in the city of Boston alone, comprises thousands, which not only indicates a musical taste as a prevailing characteristic, but contains a happy augury.

The taste for instrumental music has grown with rapid strides during the past quarter of a century. Sixty years ago the piano was such a rarity that one played upon in private attracted a throng of listeners that blockaded the street. The maiden or the matron who was competent to manipulate the keys through the intricacies of "The Battle of Prague," the "Winslow Blues," "The Rifle Rangers" quickstep or "Distant Palpit," was looked upon with reverence by the masses, who seldom heard a piano.

The original piano in Boston was little better than the tinkling of spinnets, their predecessors. They did not merit the dual title given them, inasmuch as that for-*te* was not their forte. However they answered the purpose to please and create a demand for the instrument, limited, of course, to people having a surplus to lay out in this way, as the business was done upon a cash basis, and the instalment plan was not originated till many years later.

It was at this period that Jonas Chickering came from New Ipswich, N. H., to dwell in Boston. He had busied his mind for some time in developing the resources of the piano, and he had a big idea in his head in that regard, which something better than a bucolic existence was needed to develop.

At that time Chickering was diffident, though self-contained and affable, and his genial good nature and kindly smile won the sympathy of the musical community, which was principally represented by the members of the Handel and Haydn Society, then about entering its teens. He rented a modest house on Nassau, now Common, street, for his abode and workshop. What little of piano making existed at the time was small in degree, and Chickering came to Boston to concentrate and direct this element, to make it important, rather than to reinforce it. William Knabe, in Baltimore, was his only competitor of any note, as New York had not begun to spurt, and for several years Chickering and Knabe controlled the market for American instruments, and soon commenced a foray upon imported instruments.

Some of the early pianos made by Chickering are extant to-day. One of these, sixty years old, is doing duty vigorously in a boarding-house at the South End. This instrument was made especially for a young lady vocalist of Boston, by Mr. Chickering, and he put good work into it as a mark of his esteem. For six decades the instrument has had almost uninterrupted daily use, and it will compare favorably in point of harmonic work with some bantlings, notwithstanding its antiquated appearance.

Fifty years ago Mr. Chickering was the acknowledged leader of piano makers in this country. He had built up a solid business by providing solid instruments. They were so unequalled that foreign artists when visiting this country ceased providing others. The mere announcement that a Chickering piano was to be used at a performance satisfied all.

Competitors came into existence, and strong ones some of these were. They each and all gave a name and fame to Boston pianos which has never deserted us, and it is safe to assert that whatever of competition has sprung into existence in other cities it gained its points and plans from the per-

fect work introduced here, of which the brain of Jonas Chickering evolved the idea.

Between 1840 and 1850 Boston had become quite a piano-manufacturing centre. Mr. Chickering had erected a massive factory and warehouse opposite the Adams House on Washington-st. In this building were rooms for rehearsals of various small clubs, and they contained unique instruments and choice pictures. In 1853 this edifice, with all its contents, was destroyed by fire, but the ardor of the owner was not impaired, as subsequent events and notably the erection of the immense block on Tremont-st. vouches.

Piano manufacturers in Boston forty years ago were nearly all located upon Washington-st., and they did their own selling. Middlemen were not known as a class, though some sales were made by music dealers, conspicuous among whom were Oliver Ditson, whose store was on a portion of the ground floor of the "old Corner Bookstore," E. H. Wade, near Bromfield-st., and George P. Reed & Co., on Tremont-row.

Henry Neibuhr, corner of Essex-st., made piano selling a specialty, and was the originator of this branch of the business.

The competitors of Mr. Chickering in Boston were Brown, Hallet & Woodward, Lord & Cumston, Lemuel Gilbert, Timothy Gilbert, George Hewes, Stephen and R. C. Marsh, Wilkins & Newhall, Edwin Brown and Wilkinson & Coy, upon Washington-st., with Henry Parkhurst & Co. on Boylston-st., Alonzo Dexter and Amory Gamage on Harrison-ave., Albert W. Ladd in Fayette-court, Heaman & McGregor on Bromfield-place and Harper & Sanford on Court-st., and most of the firms in existence to-day, other than the Chickering's, are offshoots from the parties above named.

—Some of our Western friends who are making pianos should try the handsome veneers made by Messrs. Isaac I. Cole & Sons, foot of Eighth-st., East River, New York. That's the place to get veneers for pianos.

—At the M. T. N. A. meeting at Indianapolis we met Mr. S. M. Lutz, of Decatur, Ill., who represents the Ivers & Pond pianos in that section. He spoke in the highest terms of these instruments and commented especially upon the honorable dealings of the company. All Mr. Lutz said was strictly true.

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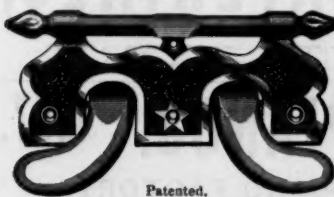
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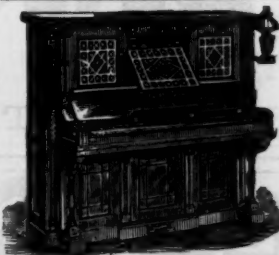
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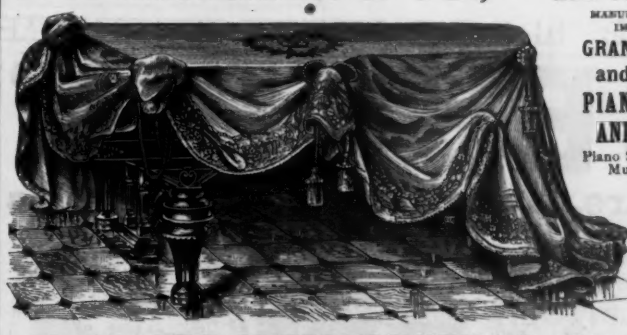
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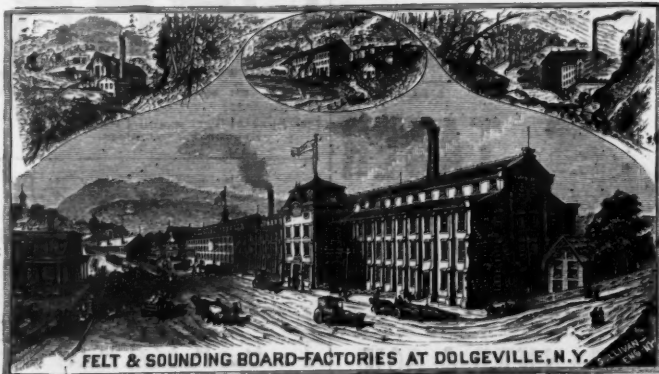
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